



LOST: THE OFFICIAL MAGAZINE PRESENTS

- 100-PAGES OF EXCLUSIVES
- SEASON 4: THE COMPLETE STORY

MICHAEL, R.I.P.
HIS HEROIC EXIT

**SUN VS
WIDMORE**
SECRETS IN LONDON

LOST™

THE OFFICIAL MAGAZINE

THE ULTIMATE LOST SEASON 4 ANALYSIS:

2008 YEARBOOK

PRODUCERS' COMMENTARY

SEASON 4 ANALYZED IN FULL

CAST REVELATIONS

FREIGHTER FOLK & ISLANDERS INTERVIEWED

FINALE EXPOSED

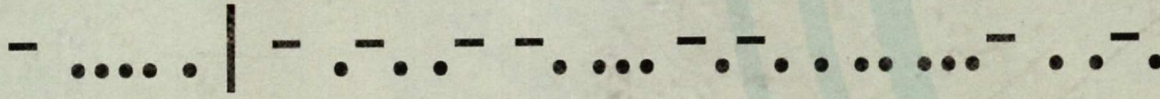
CLIFFHANGER'S SCRIPT UNVEILED

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ISSUE #18 100-PAGE 2008 YEARBOOK SEP/OCT '08



THE TRANSCREIVER



< MESSAGE START >

To quote one of this Yearbook's By the Fire guests, Evangeline Lilly: "Ben. Moved. The island!" Normally, that jaw-unhinging event would be quite enough to satisfy any fan wanting a memorable season finale, but all hail *Lost* for – among other amazing scenes – an explosive (literally) fate for Michael and Jin; the return of Walt; and revealing that it was Locke in the coffin. It genuinely has been one of the most thrilling seasons of the show, full of so many mythological and emotional developments that I would love to have made this Yearbook 200 pages long instead!

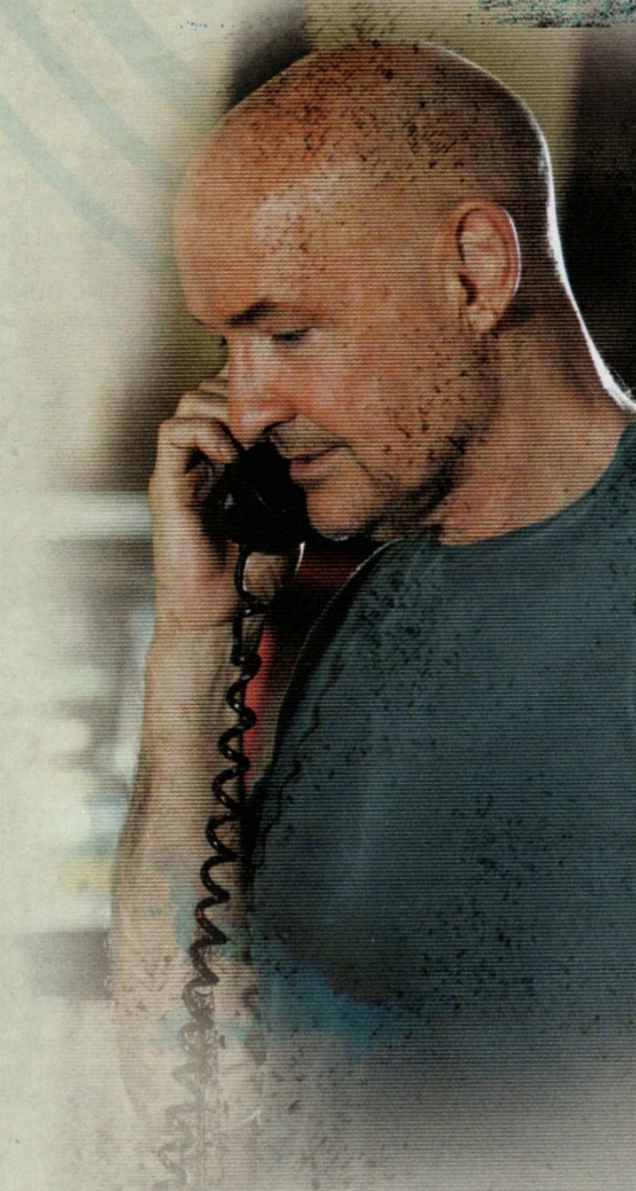
However, like the Yearbooks of the past seasons, *Team Lost Magazine* approached this one with a single modus operandi: cram it with as many features as the space-time continuum will allow. So, after months of planning – and after a huge amount of time and effort from the show's cast and crew – I hope you enjoy such expansive features as: Co-Executive Producers Adam Horowitz & Eddy Kitsis reviewing the entire season; taking the lead from our previous issue, our brand new zone, *They Came from the Freighter*, featuring exclusive interviews with the actors who play Charlotte, Lapidus, and Keamy; an exclusive look at the making of the Orchid station; our exhaustive summary of the *other* passengers of Flight 815 you may not know much about; exclusive By the Fire chats with the talents behind Claire, Kate, Ben, Sawyer, and Hurley; an exposé of the Sun and Charles Widmore sequence, filmed in London, England; and so much more.

And don't be too teary-eyed about the hiatus – the writers and producers will be in contact with us, so the next few issues of *Lost Magazine* will have all you need to know about season five – and beyond!

Happy to be your constant,

Paul Terry
Editor

< MESSAGE END >



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COLLECTOR'S SPECIAL

She's one of the Oceanic Six, and she's raising another member of that group – Claire's son, Aaron. Ladies and gentlemen, make sure you order your Oceanic 6 Kate Collector's Cover before Charles Widmore finds out about it...

www.express.com

www.titanmagazines.com

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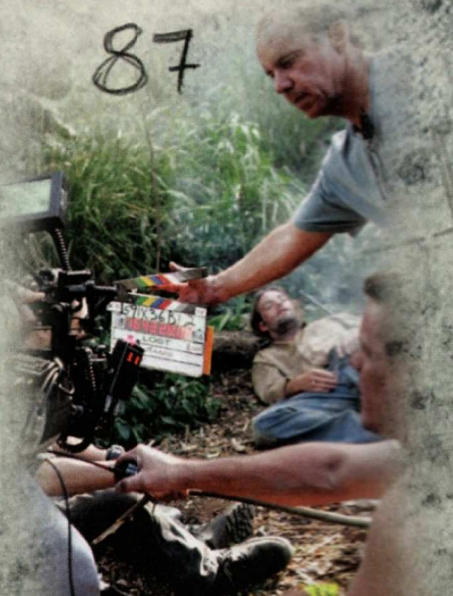
Within the expanded universe of videogames, online mysteries, and novels, these less well-known passengers of Flight 815 have left their mark...

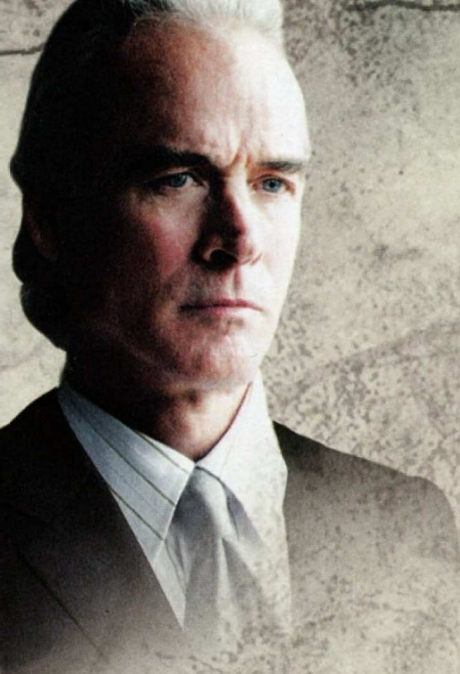
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No need to pack your passport – we're taking you on an exclusive, access-all-areas journey to London, England, for a very special shoot...



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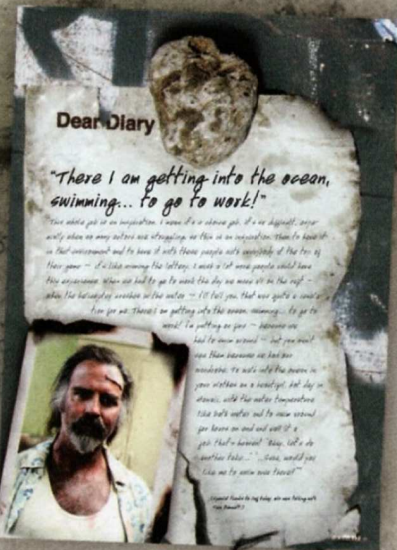
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New Transmissions

News from the *Lost* world and beyond...



UNEARTHED TREASURES



With the tears and gasps of the season four finale still fresh in our minds, *Lost* Co-Executive Producers **ADAM HOROWITZ** & **EDDY KITSIS** are here in the Unearthed Treasures section to reveal some of their favorite things about what has been a powerhouse year of the show...

Words: Paul Terry

Let's talk about some of your favorite moments from the season as a whole, starting with your favorite romantic scene...

Eddy Kitsis: I would say Jack is in my favorite scene. I think it's romantic in its own way – the 'Jack's morning routine' scene. He walks into the shower and Kate says, "The razor's there." To me, the intimacy and domestic bliss that is shown there was perfect.

Adam Horowitz: Mine would have to be the ending of *The Constant* – all the Desmond and Penny stuff.

EK: Oh yeah, actually, mine's that, too [laughs]! Nothing is going to top Penny saying, "I'll find you!" Nothing! Okay, I've revised it – here are the top three romantic moments of season four: number one – Penny saying, "I will find you," on the phone. Number two

– Sawyer kissing Kate and sacrificing himself – an absolutely close second – and then three would be the domestic bliss of Jack.

And what about your favorite scary scenes?

EK: My favorite scary moment this year is actually Hurley seeing the cabin in *The Beginning of the End*. I just think that that had a great effect on the audience. He's the one character who you don't expect to get *that* drawn into the whole Jacob thing, and he does so very quickly. Locke knew about it, plus Ben, but to see Hurley come upon the cabin was a great moment. Hurley's reaction was the same as if a member of the audience happened upon it. He reacted as we would if we came upon such a creepy place.

"THE TOP THREE ROMANTIC MOMENTS OF SEASON FOUR ARE: NUMBER ONE – PENNY SAYING, 'I WILL FIND YOU,' ON THE PHONE. NUMBER TWO – SAWYER KISSING KATE AND SACRIFICING HIMSELF – AN ABSOLUTELY CLOSE SECOND – AND THEN THREE WOULD BE THE DOMESTIC BLISS OF JACK..."
– CO-EXECUTIVE PRODUCER EDDY KITSIS

Other Transmissions

Lost-related happenings from around the globe...

THE LOST BOOK CLUB

Want to know more about the choices of novels that Team *Lost* decide to feature on the show? ABC.com will be teaming up with this very magazine to bring you full disclosure on why the producers pick the books they do. From the next issue, #19, on sale October 14, we'll even be starting a brand new, regular feature that will help to analyze and discuss the themes related to the chosen novels.
abc.go.com/primetime/lost



KEAMY MEETS WOLVERINE

Lost's very own Kevin Durand (super villain Martin Keamy) exclusively revealed to *Lost Magazine* that he has will play The Blob for the forthcoming Marvel Studios film, *X-Men Origins: Wolverine*: "I didn't read a lot of comic books when I was younger," he told us. "I always loved them but never followed an entire series. I would read one here and there



but I was always very outdoorsy. I thought the *X-Men* movies were awesome with the second one being my favorite. I always thought, 'Maybe I would have a shot at being a mutant one day because I am a big man,'

but I never imagined it would be The Blob!" Head to p50 for our brand new section, *They Came from the Freighter*, for more exclusive insights into the *Lost* actor's *Wolverine* role.



AH: My favorite was probably seeing Christian Shephard appear to Claire at the campfire. I love the creepiness of that and how it made its way into the story arc of what was going on.

EK: Also, Miles asking about the French lady... and then finding the bodies!

Okay – changing tone slightly now, what about your favorite funny moments?

EK: Funniest moment, I get the beach party scene for Hurley's flash-forward in the finale. It was his birthday party and it was appropriate to have a beach party theme.

AH: I enjoyed the moment of Hurley using the Jesus statue as a weapon [laughs]!



SILVER SCREEN CLAIRE

From her prolific movie work on hits such as *Brick* and *The Hills Have Eyes*, *Lost's* Emilie de Ravin continues to add variety to her filmic resumé. Look out for her in Michael Mann's new epic, *Public Enemies*. De Ravin stars alongside the likes of Johnny Depp and Christian Bale in this 1930s-set gangster drama. You'll also be able to catch her in William Dear's true-story inspired baseball movie, *The Perfect Game*, which also stars Cheech Marin, aka Hurley's dad, David Reyes. Check out the comprehensive fansite: www.emilie-online.net



BEN'S FAMILY MOVIE

Michael Emerson is teaming up with his wife, actress Carrie Preston – who actually played Ben's mother in season three's *The Man Behind the Curtain* – for new feature film, *Ready? OK!* Directed by James Vasquez, it's a poignant comedy about a single mom, Andy (Preston) who is finding it difficult to get to grips with her young son's fascination with dresses. When her wayward brother returns home, her gay neighbor, Charlie (Emerson), helps Andy come to terms with the complexities of 'family.' *Ready? OK!* is already receiving great critical acclaim during its film festival tour; check out where it will be screened for the rest of the year at the official site: www.readyokmovie.com



New Transmissions

News from the *Lost* world and beyond...

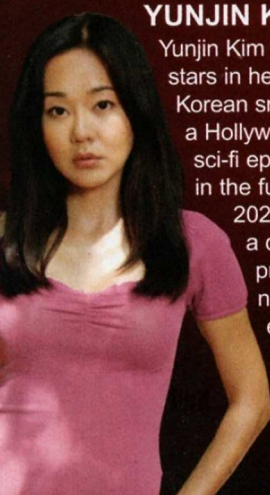


Other Transmissions

Lost-related happenings from around the globe...

YUNJIN KIM'S SCI-FI RE-ISSUE

Yunjin Kim is one of the biggest and most-loved film stars in her native Korea. Last year she starred in Korean smash-hit *Seven Days* (which will be getting a Hollywood remake), and recently, her 2002 Korean sci-fi epic, *Yesterday*, was reissued on DVD. Set in the futuristic inner city of a unified Korea circa 2020 A.D., a series of grisly murders sends a dedicated investigator and a genius forensics profiler into a nightmarish spiral where nothing is what it seems. *Yesterday* is a great example of a pre-*Lost* Yunjin Kim movie. Check out *Shiri*, too. www.tartanvideo.com



"THIS SEASON WAS ABOUT MOMENTUM. IT WAS ABOUT PUSHING FORWARD AND TRYING TO MAKE IT AS BREATHLESS AS IT COULD BE..."
— CO-EXECUTIVE PRODUCER ADAM HOROWITZ

And of course, we can't not mention the fantastic Ben and Hurley 'chocolate bar sharing' scene...

EK: That's a definite favorite too!

Finally – for the theme of favored moments – what 'buddy-up' sequence did you think worked for this season?

EK: Sawyer and Jack going after Hurley. I think that's my number one. And Sayid and Desmond on the freighter – Sayid helping him get the communications so he can call Penny.

AH: I would have to go with the Sawyer and Jack one, and the level of loyalty and friendship that ran underneath all that.

We've got an exposé in this Yearbook on the shooting of the famous Sun vs. Charles Widmore scene that was filmed in London, England. What are your thoughts on that sequence?

EK: Well, the funniest thing about that scene is that, basically, it really *is* London! Our facts and research are always so good. We've shown London in the past – one of my favorite London scenes was Charlie in *Fire + Water*. Charlie was walking to the trailer pleading not to be fired, in the background, all the details that were added in... it looked so real. It looked like Charlie really was in



EVANGELINE'S MOVIE DEBUT

The supernatural thriller, *Afterwards*, starring Evangeline Lilly (in her first feature film role) and John Malkovich, is now in post-production, with an October 1 release date. The film is based on the French novel, *Et après*, by Guillaume Musso, and tells the tale of a lawyer who is drifting away from his ex-wife (Lilly), who then happens upon a strange doctor (Malkovich) who claims to know when people are going to die. Sounds as creepy as all those whispers on the island! Keep up to date at: www.imdb.com/title/tt0940580



London! So, when we *actually* shot in London for that Sun scene, some of the fans were like, "Is that fake?!" British fans were like, "What the hell?" For that episode, again, we just got lucky. It was a scene that we wanted to tell in Sun's story, which obviously only gets teased this season. Why is she in London? Yes, there are all those questions, but for us, what was great was we actually got to do the scene in London instead of in Oahu.

Overall, would you describe season four as a darker year for the show?

AH: This season was about momentum. It was about pushing forward and trying to make it as breathless as it could be.

EK: I wouldn't say that it was a darker season, but it was a season with more urgency. And that's the difference.

Whereas in past seasons, you know, when you're in the middle of building a raft and you can take more time to play ping-pong, play golf, etc. In this season, it wasn't that it was darker – because I think there were moments in the season that were actually heart-warming and lighter – there was just so much urgency from the moment the freighter people came. We thought they were getting out. And the whole entire season played in the moment, which allowed for less time to play ping-pong and things like that [laughs]! 🌿

The anecdotes continue... turn to p19's The Others section for Adam and Eddy's complete analysis of every episode from season four...

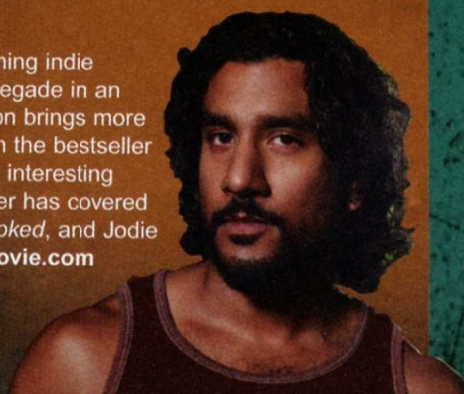


VANTAGE FOX, RACING AHEAD

With *Speed Racer* still wowing cinema audiences – especially with Matthew Fox's very different role in it as Racer X – you can see the versatile *Lost* actor in heroic form in *Vantage Point*, which is out now on DVD. Fox plays Secret Service Agent Kent Taylor in the twist-ridden thriller that shows the attempted assassination of the American President from several different perspectives. www.vantagepoint-movie.com

ANDREWS' ANIMAL INSTINCT

Naveen Andrews has a lead role in the forthcoming indie horror/thriller *Animals*. Andrews plays Vic, a renegade in an ominous, down-and-out town where the full moon brings more than just a bright glow to the skyline... Based on the bestseller of the same name by John Skipp, *Animals* is an interesting take on werewolf mythology. Andrews' film career has covered several genres, with roles in *Planet Terror*, *Provoked*, and Jodie Foster-starrer *The Brave One*. www.animals-movie.com



ONE OF THE SIX!



Make sure you get your local comic book store to order you this stunning Collector's Edition of this Yearbook! Contents are the same, but this version has the rare 'Oceanic 6 Kate' variant cover!

LOST™

THE OFFICIAL MAGAZINE

www.titanmagazines.com

BY THE FIRE 
|Claire|





SHEPHERD'S LOST FLOCK

From crash-landing onto the island and into *Lost* fans' hearts as the plucky, pregnant single mother, she has gone on to lose her castaway love, Charlie Pace, and enter Jacob's mysterious cabin. **EMILIE DE RAVIN** talks exclusively about her on-screen half-brother, Jack, her spooky and seemingly undead father, Christian Shephard, and her thoughts on season five...

Words: Bryan Cairns

Rewinding for a second, how did you find out about the big season three finale and what was your reaction?

When I read it, I was quite surprised. Every time I pick up a new script, it's never what I expect, which I love. This show is so unpredictable. The flash-forward was a huge twist and everyone responded really well to it, which was nice to hear. A lot of the time, people are let down by finales – where they wish they had learned more – but I think it was a 'good give and take' moment where they learned quite a lot but there was obviously a lot more.

Obviously, the big tragedy was that Charlie died and Hurley has certainly taken it hard. Do you think they allowed Claire enough time to grieve?

I think it was a different situation with Claire. Obviously, she was very upset, but Claire took the attitude that she had to be the responsible mother and be there for her child. It was a race for survival for most of this season for all of us, so you can't hang back and mourn too much when there is so much going

on around you. Instead, you really have to focus on the moment. And I'm sure there's a lot of stuff you can imagine that she felt, but it wasn't shown.

So many of your *Lost* scenes were with Dominic Monaghan, so what has it been like not having him around?

Yeah, it is weird. You get used to working with someone for years and then they are gone. Now, it almost feels like a different show after Charlie died because I started working with people I hadn't really worked with a lot before. It's sad, but at the same time, *Lost* is such a revolving door. I suppose it really mixed it up for me in a good way, but I miss our domestic scenes together.

Going into this season, did the producers pull you aside and tell you that there was going to be some freaky stuff going on with Claire this season?

A little bit, but I usually just find out when I get the scripts. I sort of gave up asking questions a while ago because I was always wrong [*laughs*]!

BY THE FIRE

[Claire]

What did the introduction of the freighter folk add to *Lost*, in your opinion?

It added a lot more mystery about whether people know we are here and are coming to save us, or is it more of a situation of basically exterminating the island? It's hard when you bring a whole new group of people in, but they did a really great job of integrating them and making it work well.

One of Claire's earlier choices was joining Locke's camp. What was going through her mind at that point?

I think Claire has always had an admiration for Locke since he seems to know a lot more than people assume he does. Also, there may be more of a trust with him.

Claire seems to get along with everyone, too...

She doesn't seem to have many issues, does she? [laughs] She is a very forgiving person.

When you discovered that baby Aaron gets off the island and ends up with Kate, were you like, "What the hell?"

Yeah, I had no idea what was going on. The first time that was revealed was a shock to everyone. It's interesting, too, because he wasn't on the manifest, yet he is counted as one of the Oceanic Six.

Did you discuss any of this with Evangeline Lilly as well?

A little bit, but I haven't had much time with her. It's like we have been split up this whole time until towards the end when we had those couple of scenes together. It is a great twist where you're left wondering what happened to Claire. Is she still on the island? Did she die?

Viewers were convinced that, since Aaron had made it off safely, Claire was a goner. Had you come to the same conclusions?

A little bit, but you never know. And since it has been revealed there are maybe still people on the island, it could go either way.

There hadn't been a ton of interaction between Claire and Sawyer beforehand, but he



"I THINK CLAIRE HAS ALWAYS HAD AN ADMIRATION FOR LOCKE SINCE HE SEEMS TO KNOW A LOT MORE THAN PEOPLE ASSUME HE DOES..."

risked his neck to save her. What kind of relationship do they have?

It is great being with Josh. Sawyer has just taken a more protective stance with Claire seeing as Charlie is not there anymore. He has really stepped up as one of the people caring for her and protecting Claire since she is a small-framed woman with a child. It is always fun to start working with other actors and characters.

Plus, there was that moment where Claire approached Locke about Miles...

Yeah, it showed that Claire could be assertive and is an important part of the group too.

From day one, the smoke monster has been an enigmatic force on the island. Did its recent rampage give you any answers?

No, not really. It is such an interesting concept with the various things it has done. It always makes me wonder what the motivation is there.





FAMILY VALUES

CHRISTIAN SHEPHARD, Claire's father, has had plenty of jaw-dropping moments so far. Here's some of *Lost Magazine's* favorites to date that feature **JACK**, **CLAIRE**, or baby **AARON**...

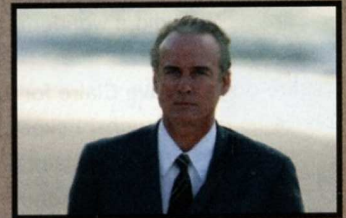
SO IT BEGINS (MISSING PIECES WEBISODE #13)
Turning everything we knew about how *Lost's* saga began completely on its head, astonishingly, we witness Vincent seeing (a dead?) Christian, who proceeds to tell him to go and wake up his son Jack, because "he has work to do." Ladies and gentlemen, we have just lost cabin pressure...



CABIN FEVER (SEASON 4, EPISODE 11)
Curiously, Christian tells Locke not to tell anyone about seeing Claire in the cabin, as he informs Locke (and *Lost's* viewers) that he isn't Jacob, but "can speak on his behalf." The intrigue behind who/what Jacob is? We need a new way of measuring it, as Christian firmly becomes an essential component of *Lost's* mythology.



WHITE RABBIT (SEASON 1, EPISODE 3)
In a sequence as terrifying as any classic Korean horror film, the startling image of Christian Shephard appears – in those clean white sneakers and sharp suit – to a very troubled Jack. Christian even leads his son to some intriguing discoveries...



SOMETHING NICE BACK HOME (SEASON 4, EPISODE 10)
All that was missing from this campside family reunion was Jack, but still, this scene featuring a sleepy Claire, and a baby Aaron being cradled in the arms of his grandfather, Christian Shephard, was stunning. Now that Claire has gone off with her dad, and we know that Aaron ends up being looked after by Kate, what does the future hold for the family Shephard?



For that scene, we were basically told to have a look of shock and horror since, for a few of us, it was the first time of seeing it. It was like, "What the hell is that?!"

After that, a lot of people were confused. Claire wakes up and sees her Dad holding Aaron and then when Locke enters Jacob's cabin, he finds Christian and Claire there. What did all that mean to you?

It made me think, "Is my father channeling him? Is Jacob able to take on multiple forms? Is he this spirit that can embody different people?" My Dad is not on the island as far I know, or he hasn't been so far. My involvement in that scene is quite interesting, and whether Claire knows more than she is revealing or whether she is just learning more remains to be seen. It was definitely strange discovering us there and it was like, "Why did he take me to the cabin?"

When Locke discovers Claire, she has this smile and calm air about her. How was that described on the page? Were there a few choices of how to play that moment?

It was very narrowed down, that there was something behind the façade of her character being there, but she is also

normal Claire. All this wasn't phasing her in the least. She wasn't sitting there freaked out, which you think she would be.

It is funny you say "normal," because viewers were wondering if that was the Claire everyone knew...

Yeah, it seemed like there was something else going on.

How surprised were you by Claire's appearance in the finale this year?

Quite surprised! I didn't know that was happening for a while. And why is she so intent on Kate *not* bringing Aaron back? That was really intriguing and weird for me to see my baby all grown up!

Were you dead certain that "him" meant

Aaron or could it have referred to someone else?

That was my question too. I am pretty sure Claire was talking about Aaron.

In one of the flash-forwards, Jack discovers Claire is his biological sister. Did you ever have any discussions with Matthew Fox about almost hinting there might be a connection there in your scenes together?

We haven't really had anything to play together with, so it hasn't come up. It is interesting that neither of us knows on the island, or at least we think we don't.

Do you wish they had addressed that family dynamic while both of them were still on the island?

BY THE FIRE |Claire|

In a way it would have been more interesting – and there was talk about it – but this way is good too because it makes people wonder, “Well, why didn’t they find out?” It is almost sad and ironic that they didn’t.

What were your highlights of the finale?

There was so much going on I don’t even know where to begin! It was huge. Obviously, what happened to Jin was big and unexpected. I really enjoyed the whole thing. Yunjin Kim did a fantastic job and she’s just great all around. There are some episodes where you think, “Oh, that turned out differently to the way I thought it would,” but they were very true to the script with the finale. They did a wonderful job editing it, too.

Where does it leave Claire for season five?

I have no idea! *[laughs]* I expect there will be some kind of resolution about where Claire is and what has happened to her. My question is still, “Does she reappear sooner or later?” They have enough stuff to work with so I am kind of waiting to find out.

It seemed like Claire missed out on a flashback/forward, possibly because of the writer’s strike?

In general, it was a very strange time just to stop mid-season and pick right back up where we left off. It wasn’t a great time for everyone, but we are back on track right now.

Claire started on the show as a scared pregnant girl, became a mother, and there was so much growth with her this season. Does it almost feel like this is the next chapter to the character?

It does, especially being affected by Charlie’s death. That was a huge part of her character development. Then there was the whole separation of the group and that affected all the survivors.

By season four, most actors would say they know their character like the back of their hand. Is it a bit frustrating not knowing the deal about Claire?

In a way, a lot has been revealed about her, but there’s a side to Claire we don’t know, which makes her more mysterious. I don’t think it’s detrimental though.

When I was speaking with Kevin Durand (Keamy) a few weeks back, he was in the airport and people were stopping him to ask *Lost* questions. Is it tough keeping everything a secret?

It is, because the show relies on that. If you tell people



“IT’S A GREAT TWIST WHERE YOU ARE LEFT WONDERING WHAT HAPPENED TO CLAIRE. IS SHE STILL ON THE ISLAND? DID SHE DIE?”

what is going on it ruins it, so you have to be very careful with what you say. You feel a bit stupid not being able to tell them sometimes, but that is part of the job.

Finally, Damon Lindelof and Carlton Cuse announced that *Lost* would run for six seasons and they would call it quits. How do you feel about having a finishing point?

I think it is a great development. A show like this really needs to have a beginning, middle, and an end. They can’t be called and told, “You have 10 episodes and then you are off the air.” That would be ridiculous. There is no way they would be able to wrap it up in an intelligent manner. This is allowing them to really have quality episodes and end it the way it deserves to end. 🍷

CLAIRE & CAPTAIN JACK

EMILIE DE RAVIN talks exclusively about the new Michael Mann film, *Public Enemies*, which she recently finished filming with Johnny Depp...

“I play a character named Anna Patzke and she is a bank teller. It’s the story of John Dillinger who is a bank robber. John is portrayed by Johnny Depp who is just amazing, so I feel very privileged to work with him. Anna is a bank teller at the first bank he and his crew rob and she is taken hostage by him. It’s an interesting little part and it’s fun to be doing something different. I love period work and it’s set in the 1930s, so it’s a whole different shtick to *Lost*. Michael Mann is directing it and he is so wonderful and a nice guy. I like being challenged in different ways than I have before. Shooting was starting towards the end of the season when I wasn’t involved as much. The timing was perfect, so I was lucky. I am very happy about it.”



Dear Diary: Rebecca Mader

“SOMETIMES I GET LONELY
AND IF I NEED A HUG, LIZ
IS THERE TO DELIVER...”

“I’m white as a sheet, so I don’t like lying out in the sun. I don’t burn if I wear sunscreen, but all sun does for me is give me wrinkles! I don’t surf either. I struggle to find new activities that are indoors: shopping in a mall = indoors. Gym = indoors. And the cinema? Indoors! So, I’ll do things indoors in Hawaii and after 4pm I’ll go out since the sun is so much weaker.

“I’ve rented a car and driven around the island to different beaches, too. The North Shore and some of the east coast is just gorgeous. It’s pretty amazing to be out there and get away from the mainland. It’s very relaxing. I moved from New York to LA recently to do Justice, and before New York, I was in London. Although my profile is getting better and my career is better, I’m moving to calmer and calmer waters.

“I love Liz (Mitchell – Juliet). She is the bomb! She is really nice and I love having her around. Sometimes I get lonely and if I need a hug, Liz is there to deliver. It’s like having a sister.

Evangeline Lilly too is so kind and lovely – and being so far from home, that’s important.”

(Special thanks to Rebecca Mader,
who was talking with Tara Bennett.)



Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



A HAPPY UNION

I'm a Jack and Kate fan and am sending this email on behalf of several 'Jaters' who all wanted to say how wonderful episode 10 was. Matthew Fox and Evangeline Lilly are just so captivating to watch. We truly hope there is more 'Jate' to come, we've all been waiting so long – it feels as if the writers finally gave us what we wanted. *Something Nice Back Home* showed us Kate's heart is with Jack. Just the answer we've been waiting on for four seasons!

Heinzy Malik and the 'Jaters' from *Lost-forum.com*, via email

JACK BACK-CHAT

I was so happy to see Jack and Kate finally happy together! The argument scene was so heartbreaking and painful to watch, but also necessary for us to see how Jack's downward spiral started. It would be soooo great if you could get an interview with Matthew Fox, since Jack is my favorite character.

Ozge Gunerken, via email

Lots of you enjoyed seeing Jack, Kate, and Aaron share a happy home for a time, but not all of you...

Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please.
We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

SAWYER & KATE FOREVER

Please tell me we won't ever have to have another Jack and Kate romance-fest like we got in *Something Nice Back Home*: Kate and Sawyer have the most heat when they are together, whether in love or anger, on an equal playing field. Sawyer loves her for who she is, not who he wants her to be.

Amy Engel, via email

And the Sawyer versus Jack battle recommences within *Lost*'s fan communities. Keep those opinions and theories coming in, folks...



PURGE QUESTIONS

If the Dharma Initiative were killed in the Purge, it was four years after the French expedition team's arrival, so I have two questions: 1) Why weren't Alex and Rousseau killed in the Purge? and 2) If Ben was still under the control of the Dharma Initiative, then how would he have been able to capture Alex and hide her for four years at the barracks?

Leon Rogers, Wales, UK



LOCKE DOWN

The finale was great as usual. Even though I thought it would be Locke in the coffin, it was still heartbreaking to watch. I hate that Locke died; Hurley's one-liners ruled the episode as always; and I love Jack. I have a feeling that if Jack gets back to the island he's going to be the new Ben or Locke.

I want Aaron back with Claire. I'm really bummed by the continued lack of airtime and storylines for Claire. If Sawyer is going to hook up with anyone on the island, I hope it's Claire. I really adore the chemistry between Emilie de Ravin and Josh Holloway, and with Claire being Jack's sister it really adds a kind of 'Han/Leia/Luke' feel to the show.

Kelly McCloskey, Philadelphia, PA



LOVE & DEATH

Upon reading a recent fan entry in *Lost Magazine*, we would like to agree with and expand on it. The theory said that Ben's impact on the island caused pregnant women to die because his mother died giving birth to him. We believe that because Ben may have killed his childhood love (Annie), everyone who falls in love on the island will be separated by death. Our theory is proved by the relationships: Sun and Jin, Charlie and Claire, Ana Lucia and Sawyer, Alex and Karl, Sayid and Shannon, Libby and Hurley, Paulo and Nikki, Goodwin and Juliet, etc. Therefore, we think that not only pregnant women will die, but also those in love.

Sami Mihelic, Ann Marley, Max Fedore Johnston, PA



It's a fascinating idea, guys, and also quite a sad one. Keep your *Lost* connections ideas coming...

PURGATORY RETURNS?

I've been watching the show since the first season, and I believe I may be the only fan that still believes that purgatory still has something to do with the storyline!

I think that the survivors are supposed to 'choose' salvation or damnation by their decisions made while on the island. Example: Michael made peace with his transgressions by giving his life to help save some of his friends. He was then told by Christian that he was done and could go. Also, Eko was given a choice before being 'released.'

I think the island itself (with the electro-magnetic pulse) has somehow tapped into purgatory and manifested it on Earth. Basically, the Dharma Initiative created a dimensional rift. I feel that any situation brought to me can be explained through my purgatory theory.

Dan Cook, via email

Bold claims, Dan. What do you rest of you think? As always, we love your theories, so keep posting comments on the ABC Blog board and keep your emails coming in to Voices from the Fuselage. After all, it's *your* section!

ABC.COM TRANSMISSIONS

Here are some examples of the comments *Lost* fans have been leaving on the *Lost Magazine* Blog recently...

Mick says...

"Thanks a lot to you and all your colleagues for issue #16! I like the new sections, but my personal highlight was the feature on Jacob's cabin!"

Mercy says...

"Were there two alternative endings for the finale?"

Joan says...

"Can someone explain Jeremy to me?"

J-Sin says...

"Does anyone know when the show will resume?"

Head to the *Lost Magazine* section at: <http://blogs.abc.com/newtransmissions>





REMEMBERING SEASON 4: THE PRODUCERS' COMMENTARY

It wouldn't be a Yearbook without a full, comprehensive recap of the latest season. So, in true 'DVD commentary track' style, *Lost Magazine* sat down with Co-Executive Producers **ADAM HOROWITZ & EDDY KITSIS** to flashback over the entire season, recalling the duo's most-loved moments from all 14 action-packed episodes...

Words: Paul Terry

THE OTHERS

#1 THE BEGINNING OF THE END

Written by Damon Lindelof & Carlton Cuse

Directed by Jack Bender

Adam Horowitz: I really enjoyed the way this episode came out. Jorge's performance and how we were able to jump to him into the future and start the mysteries was fantastic. Everything started to come from what was going on with him in the future. Jorge's performance was so great – it really anchored that episode.

Eddy Kitsis: For me, story-wise, I love it because it's the first time you realize that Jorge is seeing dead people in the future. And I think that at first he's frightened by Charlie – he's freaked out – but then when he accepts it, he's comforted and it's like he gets to revisit a good friend again. And I think that's what is great about Hurley – he's simply like, "Oh right, I guess I'll just go with it, at least I get to talk to my friend."



#2 CONFIRMED DEAD

Written by Drew Goddard & Briar K. Vaughan

Directed by Stephen Williams

AH: I love it when we can do a little bit of a format breaker. It's just great to do something where we were able to go with each of the different characters and introduce them in their own way. To me, any time you do a format breaker it's a little bit of a risk, but I felt it came off pretty well and people seemed to like it, so that was very gratifying.

EK: Yeah, and I would say, on top of that, it's interesting because every time we introduce new characters on *Lost* there's that risk that people are going to be all, "Why are you showing me these two when you could be showing me Jack and Sawyer?" That's the thing that I loved – people really dug the way we slowly introduced the freighter people into the show. They seemed to be really intrigued by them.



#3 THE ECONOMIST

Written by Edward Kitsis & Adam Horowitz

Directed by Jack Bender

AH: *The Economist* was the first script that we did this past season, and I think it was actually the first time we'd written a Sayid episode, so that was fun for us – particularly because it was a dark look into his future. Naveen pulled it off and made you believe that whatever happened between the island and his little flash we were seeing in Berlin, it really turned him into this killer who was working for Ben.

EK: What's great about Sayid – the poor guy – is as much as he wants to get away from violence, he seems to always be brought back to it. What was interesting was that, in this case, at least Sayid felt like he was doing it for a cause. But, the fact that he kind of fell in love with Elsa, it shows Sayid's humanity. He always wants his humanity to win out.



#4 EGGTOWN

Written by Elizabeth Sarnoff & Gregory Nations

Directed by Stephen Williams

EK: It was funny because there was a one-two punch with *The Economist* with the future telling, in that it ends revealing Ben is working with Sayid. It was a huge "What the hell!?" moment, and then all of a sudden, Aaron is living with Kate! At that point, we were like, "Okay, we are off and running this year!"

AH: From a writing perspective – from all the writers working and breaking new stories – it was very exciting, because I think they all felt very energized with each story. We could tell this little bit of the big picture and then all these things that were exciting us in the room started to come out on the stage and on the show. That was really cool.



THE OTHERS

#5 THE CONSTANT

Written by Damon Lindelof & Carlton Cuse

Directed by Jack Bender

EK: I would say *The Constant* is probably one of my favorite episodes of the season. I thought the whole thing from beginning to end was brilliant. With Faraday, you get to learn something about him even though it isn't *his* flashback: Faraday says, "Find me," and Desmond has to go back in the past. But that last act where Penny says, "I'll find you," that was probably the scene of the series.

AH: It was one of the things we always aspire to do: combine the intense mythology of the show with the intense emotion of the character stories. And this was an episode where it felt like all that stuff really dovetailed nicely to a really powerful ending.



#6 THE OTHER WOMAN

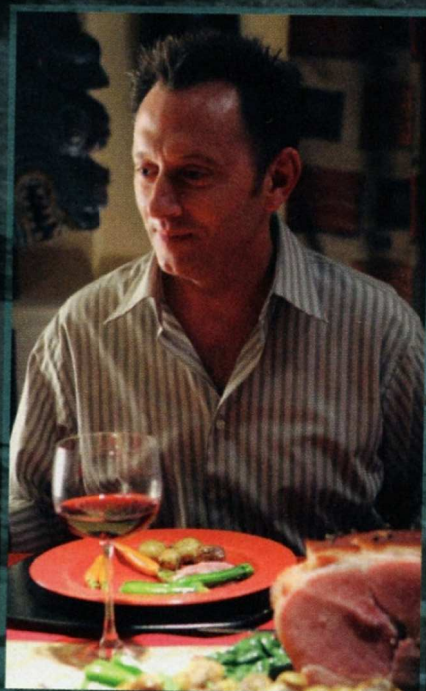
Written by Drew Goddard & Christina M. Kim

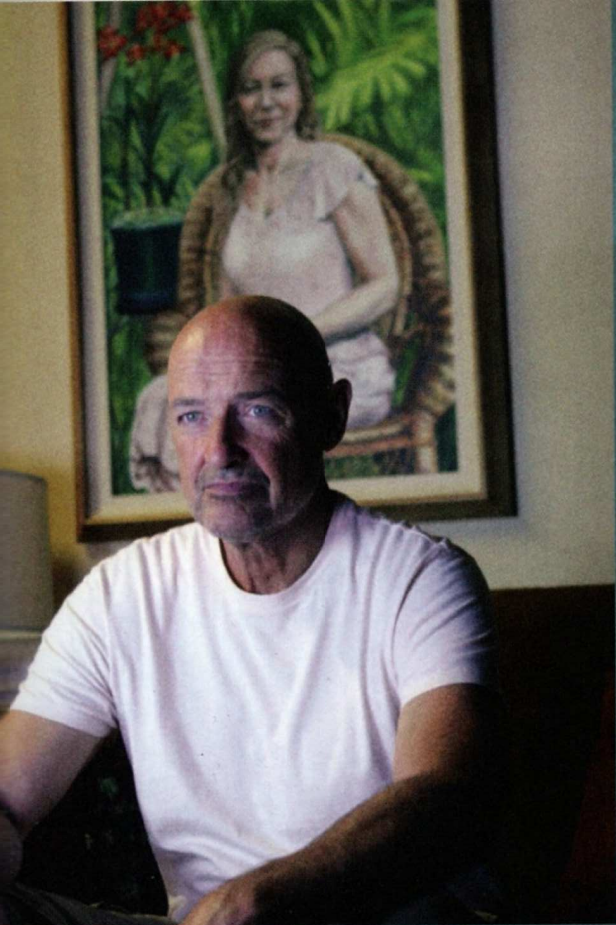
Directed by Eric Laneuville

AH: It's always interesting to be able to pull back another layer on one of our characters, and to see another chapter in Juliet's story on the island and bring us to where she is now was great.

In some respects, the way that played with what was going on with these new freighter folk was really cool too, because it really felt like things were starting to move forward in a big way: ultimately, we're trying to figure out who these people are and what they're doing on the island.

EK: To me, the interesting thing about that episode is the way Ben looks at Juliet. One thing to take from that episode in my mind is simply that. If you go back and you look at every Juliet/Ben scene – from being in the cages of season three to now – everything is informed by that look. That it's so interesting to me: the lengths Ben will go to. I think my favorite moment is when Sawyer and Hurley are kind of living together, and they look over and Ben walks by into his new house with blankets. You just see the brilliance of Ben – he's not in his own house, but he's still among them.





#7 JI YEON

Written by Edward Kitsis & Adam Horowitz

Directed by Stephen Semel

EK: This was written by some very talented writers! It was our favorite one to write this year, by far. It was interesting because in the finale of season three, we were able to trick everyone and say, "You thought you were watching a flashback... it was a flash-forward!" And with Ji Yeon we thought, "Well, maybe we can do it one more time." What I like about that episode was that it was really emotional, very character-based. Obviously, now we have the scene from the finale with Sun and Charles Widmore, we have more of a context for it.

AH: One of my favorite moments in that episode was a little thing. Right before Sun goes to see Jin at the end, Hurley shows up and asks if anyone else is coming. When she tells him, "No," he says, "Good!" I love the way Jorge plays that. I love the foreboding in that of things that we may want to explore.

EK: I would say that was my favorite moment too. I think what's interesting is that you realize that, off the island, the Oceanic Six are not all best friends.



#8 MEET KEVIN JOHNSON

Written by Elizabeth Sarnoff & Brian K. Vaughan

Directed by Stephen Williams

AH: This was a satisfying episode to work on – it was like we'd been waiting so long to tell the story of what had happened with Michael. As we were breaking the story, it just happened, and it turned into the longest flashback to date. Harold did a great job and really carried that episode.

EK: It was great to see Mr. Friendly and realize that, off the island, he is a true gentleman. He likes to enjoy 'off-island pursuits' – staying in a suite in a really fancy hotel. It was interesting what he said to Michael: "The island won't let you die." That really carried through Michael's arc. It's heartbreaking when Walt wouldn't see him, too. In that episode, I always respected the fact that he told his son about the murders, because he didn't want to lie to him. Even though he knew it would probably blow up their relationship, he wanted to be honest with his son. In a way, you've got to respect that.



MOM'S THE WORD

The flash-forwards brought more than just a different dynamic to *Lost*'s fourth season – they gave us heart-stopping reveals such as Kate pretending to be Aaron's mother. **EVANGELINE LILLY** talks exclusively about her character's increasingly fascinating and gripping story arc...

Words: Tara Bennett

How was it starting a season knowing for once where Kate was going? Was it disconcerting to have a known path?

It felt really exciting because, primarily, we have been moving on the same course for so long. Then, to switch gears to what feels like totally foreign territory – when you have been working on the same show for three years – is exciting. The risk is that serial television is going to get stale and you can potentially become disenchanted with the show. But with our show, the great thing is that it's continually changing and morphing. It feels sometimes that it's become almost a different show. That has definitely happened in season four with the flash-forwards, and I will probably feel the same way in season five. I have no idea if I will ever have to be on the island again for season five... ▶

THE OTHERS

#9 THE SHAPE OF THINGS TO COME

Written by Brian K. Vaughan & Drew Goddard

Directed by Jack Bender

EK: The fans' reaction to this one surprised us all – how much people really loved it. It was like the prequel to *The Economist*. The greatest thing of that episode is you watch Ben with a ripped parka landing in Tunisia – and it means nothing to you at the time. Then, at the very end of the season, you see him grab the parka, get it torn and you realize, "Oh my!"

AH: Again, for me, the emotion at the center of that episode really got to me. The way it was written and played was fantastic – particularly the scene where Alex is shot. It's such a heartbreaking and shocking thing to try to pull off, and I think everyone really came together and we did a great job on that.

EK: I agree. I think the Alex scene – and the way Michael Emerson played that – it was interesting, because he's so used to manipulating people and getting his own way. We, as the audience, watched that scene thinking, "Well, of course they're not going to kill Alex, Ben's going to get out of it." To have Keamy kill her had the intended effect because it made Keamy much more formidable. It just was just so shocking.



#10 SOMETHING NICE BACK HOME

Written by Edward Kitsis & Adam Horowitz

Directed by Stephen Williams

AH: The thing that I love in that episode – just on a personal level – is Jack reacting to the Yankees. As a Yankee fan, I felt like we needed another side to the Red Sox winning!

EK: For me, it was interesting that in the earlier scenes of the flash-forwards, you see Jack happy and content – which you don't see that often on the show. You could tell he was very much in love with Kate. You could tell that he was very into their domestic bliss and unfortunately it all got blown up at the end, or at least, on its path, when they really started to fight. But for that brief moment, it was nice to see Jack happy.

AH: That was a cool thing for us to be able to do, was show a little side of Jack we hadn't seen before.

EK: The appendix story was fun to write, too. It just kind of worked. It was like a season one idea that worked really well.





#11 CABIN FEVER

Written by Elizabeth Sarnoff &

Kyle Pennington

Directed by Paul Edwards

EK: I think that the fun of that episode was seeing Locke as a teenager! 'Locke in the locker' was my favorite part of it and it's interesting, because it was destiny. You've seen Locke... with Locke there always feels like there's a higher purpose to him, and I think that episode was important, because it was the beginning of him assuming leadership and Ben assuming his role. My other favorite moment was Hurley sharing the candy bar with Ben.

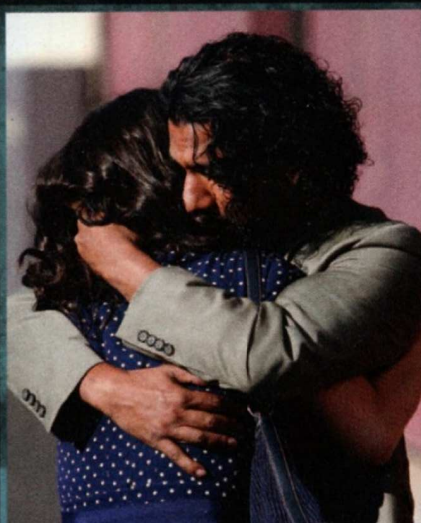
AH: That was a great moment! I personally loved the Claire scene though, in the cabin with Christian Shephard. I loved the spookiness of that and the way it all played out.



#12 THERE'S NO PLACE LIKE HOME (PT.1)

Written by Damon Lindelof & Carlton Cuse

Directed by Stephen Williams



EK: We actually broke all three parts of the finale at the same time. It was supposed to be a two-hour episode, but we had so much stuff to do, we thought, "Let's add another hour and make it much cooler."

AH: It was actually very similar to what happened in season one when we did *Exodus*. We broke the story all at once and we just ended up adding an extra hour to it. This was the same: a case of there was so much story to tell that the canvas just had to get a little bigger.



BY THE FIRE

[Kate]

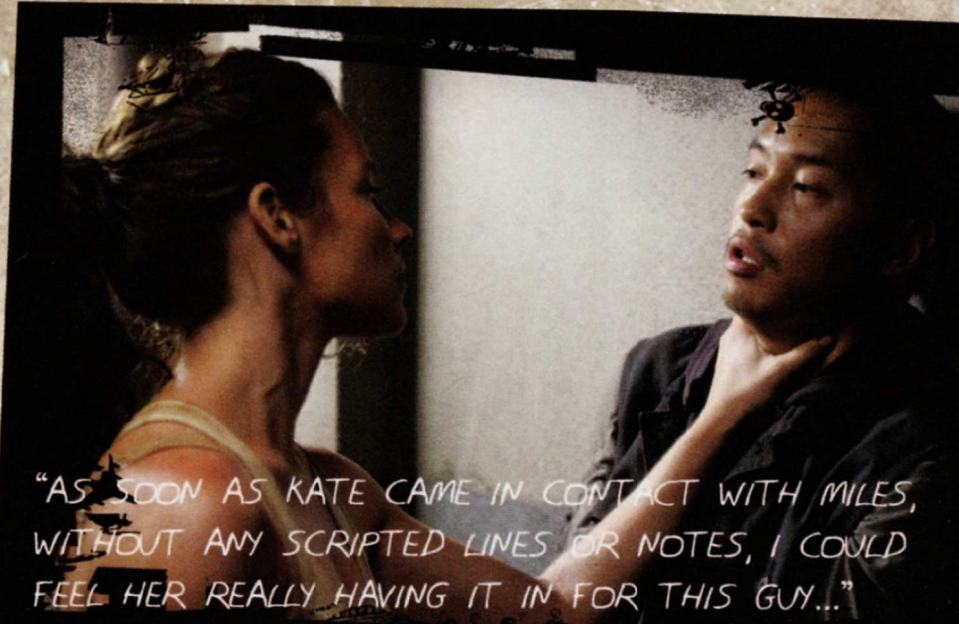
At the end of season three, did you feel as though it could've been where Kate's journey came to some kind of end?

I feel like the end point still isn't there, primarily because human beings don't have an endpoint. In a film, there is a certain amount of arc that happens in a character's life and then you see 'the end,' so to speak, but it's never the end: it's the beginning of the next thing. I have seen Kate go through a couple of different arcs on the show. This just feels like one more.

Every season adds new layers to the enigmatic Kate. What did you enjoy exploring this time around?

It's been really fun to play a much softer, more vulnerable and exposed side of Kate in the flash-forwards. That was a choice I made based on a lot of the information I got from the story and primarily from the fact that she is a mom now. We did the trial scene [in *Eggtown*] and basically, that entire trial for her was hinging on the fact that she had to get home to mother Aaron. I felt like that was very indicative of whom she had become: that was not the Kate we had ever seen before. It wasn't Kate on the run. It wasn't Kate on the island.

It was something totally brand new. It was more challenging because I couldn't 'dial it in,' so to speak – I couldn't just walk on set and do what I do. But in some ways it was really simple



"AS SOON AS KATE CAME IN CONTACT WITH MILES, WITHOUT ANY SCRIPTED LINES OR NOTES, I COULD FEEL HER REALLY HAVING IT IN FOR THIS GUY..."



because I feel that in my own personal life I have gone through a similar arc over the last couple of years. I don't know if it's just playing this character has gotten out some of the testosterone but in my private life, but my estrogen is going through the roof! It was really cathartic to play the softening of Kate because in my own life I felt there was a significant softening of my own.

Did you see the meltdown of Kate and Jack in *Something Nice Back Home* as a bump in the road – or is it a seminal moment in their relationship that alludes to the possibility that they may never really work out?

I think it's more of bump in the road. I also believe that if Jack and Kate could just sort it out, they could make each other very happy. Ultimately, that's what they need. Without love, everything else pales and feels like the colors are turned down. For Jack to give over to the vulnerability of loving Kate, and for Kate to give that over to Jack, it would be so momentous, and that's why they can't bring us there yet. Essentially, what I feel it will represent is that they actually redeemed themselves. They faced their demons and insecurities and made such a significant step forward in their lives that they will probably now be harmonious in a way they have never been before. But I don't think we can bring them to that point yet. It's too early. However, it would be so nice to not play this subtle angst that has been going on for years and just play something overt and on the nose. I think if you were watching a couple like that who were your friends, you'd want to bang your head against

"THE GREAT THING IS THAT LOST IS CONTINUALLY CHANGING AND MORPHING... I HAVE NO IDEA IF I WILL EVER HAVE TO BE ON THE ISLAND AGAIN FOR SEASON FIVE..."





INDEPENDENT PARENT

EVANGELINE LILLY discusses the challenge of playing Kate in the role of Aaron's mother...

"I think there are many layers to that part of her nature right now. I think she definitely had a moment where it clicked and she was suddenly maternal. It doesn't happen in a blink of an eye, but I feel in the way I tried to play it – if you watch Kate with the baby – she doesn't ever really connect with the baby in a genuine way until she gets off the plane. It's just her and the child in her arms: there is no one there to greet her or to be with her and acknowledge that they love her. Meanwhile, she has this helpless little thing in her arms. I think that is a significant moment when Kate registers the magnitude of what being a mother means. It means that you always have a bond with someone. But Kate doesn't bond – she's fiercely independent."

a wall. In this situation, I feel the same thing on the outside looking in, thinking, "Good grief! Just get to it already!"

It's hard being so torn all the time. Just settle down [*laughs*]!

With the shift to Jack and Kate being more prevalent this season, was it hard to let go of what you did last year in all the bonding with Sawyer?

It's frustrating and hard when they make you do a 180. They have pushed and pushed to develop this thing on one end, and then they stop and say, "Turn around and go the other way." You work really hard at something and then you have to deconstruct it in a way.

One of the most interesting things about Kate this season was that she really played the bridge between the Jack and Locke camps. What was it like being the only one that was involved

with both worlds and who helped move both stories along?

It was really fun. I felt the thrill of being on that pivotal spot this season. I liked the motion of it – Kate was never standing still. She was constantly moving back and forth and I feel like that symbolizes so much of the role she is playing at the beach camp, without anybody realizing it. She was that person who would say, "I am going to help you out... but I have to tell Jack." In other words, "I'm going to help... but I'm going to tell on you. I'm going to be the selfish person that is competent and capable of handling a gun and standing up for herself, but at the same time, I'll be the person who is at bedside nursing people and will never leave someone behind in a dangerous situation."

What do you think the new characters brought out of Kate this year?

My character was also very responsive to

them in specific ways. For example, with Faraday, Kate was immediately – in a completely platonic and innocent way – charmed by him. You don't see Kate smile a lot on the island, and the only person that she's ever been charmed by is Sawyer, and that was in a lustful way. But Faraday makes her grin and it was really organic that it

happened that way, and was scripted that way. For Ken's character [Miles], it wasn't scripted, but it turned out that Kate was very abrasive with him. It was immediate. As soon as Kate came in contact with Miles, without any scripted lines or notes, I could feel her really having it in for this guy. I don't think it's a surprise with the nature of Miles' character, but there are other characters on the show that have been real jerks that Kate has been attracted to. With Miles, she really gets pissed off. There is a scene where I am walking behind him and he's talking to Sayid. When the scene finishes, Kate shoves him from behind like a prisoner of war. She never physically gets in people's faces like that. She's never had to push, hit, or hurt unnecessarily. Kate wants to hold back when she draws a gun, but Miles brought that out of her.

Among the several surprises that the finale had in store for us all, what was the biggest and most exciting for you?

I think that I – along with what will be much of our viewers – was most shocked by the fact that Ben actually *moved* the island. When we first heard that uttered, it felt like a hoax. But, much like the numbers and Locke pushing the button, it turns out – once again – that our writers aren't afraid of anything! The strange and bizarre have once again been accomplished on *Lost*. Ben. Moved. The island! 🔥

WEBISODE #11

JIN HAS A TEMPER-TANTRUM ON THE GOLF COURSE

We're in the final stretch now as we'll be examining the last three Missing Pieces webisodes in this Yearbook. First up, let's recall one of the funniest of the batch, as we examine some exclusive script extracts from *Jin Has a Temper-Tantrum on the Golf Course*, written by **Drew Goddard**...

1 EXT. JUNGLE - CLEARING - DAY (DAY 41) 1

CLOSE ON JIN -- his face a mask of concentration.

HURLEY

Jin...

WIDEN TO REVEAL HURLEY and MICHAEL standing side by side. They look fairly SERIOUS.

HURLEY (CONT'D)

If you make this... you win.

And off those words, we WIDEN FURTHER to reveal they're on our beloved MAKESHIFT GOLF COURSE. Jin's on the green, his ball about six feet from the hole. The other three all stand off to the side. As Jin locks eyes with Hurley...

MICHAEL

He can't understand you.

HURLEY

He can feel me, though.
(holds Jin's gaze, strong)
He can feel me.

And it seems like Jin can, in fact, feel Hurley. He gives a little nod -- all right, I can do this. He takes a deep breath, lines up his putt... We FEEL THE ANTICIPATION course through the foursome.... You can hear a PIN DROP...

Jin strikes the ball. It's a strong shot -- certainly has the distance. It rolls six feet, headed for the hole...

And misses by a few inches.

CLOSE ON JIN'S FACE -- giving away nothing as he stares at his missed putt.

HURLEY (CONT'D)

Congratulations, dude.

Hurley high-fives with Michael. Michael smiles, he's won. Hurley sees Jin just staring darkly into the middle distance.



HURLEY (CONT'D)
It's all right, Jin. You'll get 'em next --

And that's when JIN EXPLODES. IN KOREAN (not subtitled) --

JIN
NOOOOOOOOOOOOOOOOOOOOOOOOOOO!

It's LOUD and SHOCKING -- wildly inappropriate. The other three jump in surprise -- Jesus. But Jin's just getting started. He stares in disbelief at the ball --

JIN (CONT'D)
Why?!? Why?!? Why?!? Why can't I hit the ball in the hole?!?
(stares at the others)
All I want is one simple thing to go right!



Jin swings his arms, knocks over the BAMBOO FLAG. Michael glances at Hurley. Uncomfortable...

MICHAEL
Should we... do something?

JIN
Also, could someone PLEASE take this handcuff off my hand! It's giving me a horrible rash! Nobody cares! NOBODY CARES!
(getting up a head of steam)
Don't look at me with PITY EYES!
I've beaten men for lesser offenses!

As Jin screams, he KICKS HIS GOLF BALL as hard as he can... but his momentum carries him backward and he falls to the ground, CRASHING DOWN HARD.



WHAT WE HAVE LEARNED...

- We clearly only knew the tip of the iceberg of Jin's early communication frustrations.
- This is set during the first season of *Lost*.
- Harold Perrineau's return enabled him to take part in more than one of the Missing Pieces episodes.

MICHAEL
Hey, man -- it's okay. It's only a game.

JIN
SHUT UP! SHUT YOUR MOUTH!
(eyes flaring)
Don't pity me! Don't you DARE pity me!
(stares at the heavens)
All I wanted was ONE THING to go right!
(screams)
ONE THING --

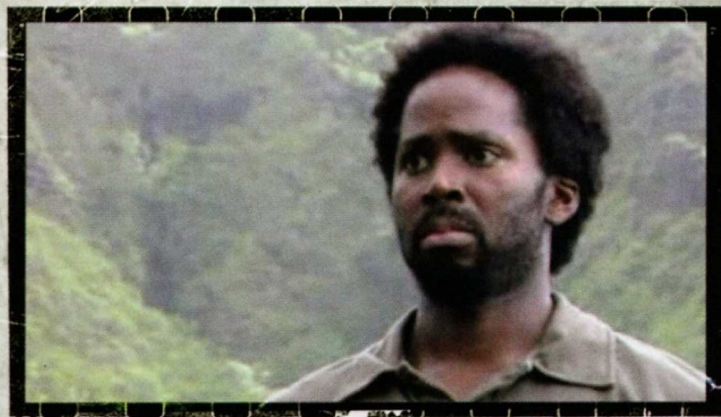
And as he screams that, Jin takes his club, and WINGS it as far as he can. As the others jump again in surprise, watch it go sailing off --

HURLEY
Jin, you can't --

JIN
(cutting him off)
WHAT? Do you want to say something? You don't talk! For once, you don't talk!
(stares at heavens)
(MORE)

And Jin's now screaming so loud his voice is CRACKING --

JIN
I HATE this HORRIBLE ISLAND!
Nobody understands me! None of you know what I am going through!



JIN (CONT'D)
NOOO! YOU HORRIBLE BALL!
WHY!?!?!?

Michael moves forward to help him, but Hurley holds him back.

HURLEY
Don't tough him. Just... let him get it out.

ON THE GROUND, JIN starts pounding the grass as hard as he can with his fists.

JIN
WHY?!? WHY!?!?!? WHY WHY WHY WHY WHY
WHY WHY?!?

CUT WIDE ON THE GOLF COURSE. Jin's on the ground, HOLDING HIS HEAD in his hands. He's screamed himself out. His voice is raw -- has a twinge of PAINED DESPAIR --

JIN (CONT'D)
I'm so alone... I'm so alone...

WE HOLD ON THE WIDE as MICHAEL and HURLEY just stare at Jin for an uncomfortably long time. Nobody knows what to do. As they stare at him --

HURLEY
Maybe... we should take a break from golf for a while.

Michael nods, somber. Jin continues to hold himself on the ground. Quiet now, but full of despair --

JIN
I'm so alone.

CUT TO BLACK.

CHARLOTTE
**THEY CAME
FROM THE
FREIGHTER!**



Charlotte's Web

The second feisty female from the freighter to crash onto the island shook things up with the castaways even more than the multi-lingual Naomi. A world away from her antagonistic *Lost* character of Charlotte, the hilarious and charming British actress **REBECCA MADER** reveals how she ended up on the world's most notorious island...

Words: Tara Bennett

How much did you know about *Lost* before you were cast?

I wasn't a fan before I got the audition. I was obviously aware of it. You'd have to live under a rock to not have heard what *Lost* is. Sometimes I meet people that ask what I do and when I tell them I'm on *Lost*, they ask, "Oh is that like *Survivor*?" I'm like, "Who are you and where have you been for the last four years to ask me that ridiculous question [laughs]?"

Had you ever watched any episodes at all or were you coming in completely cold?

I saw the pilot back in 2004 when I lived in New York. Then I missed one and I didn't want to ruin it and planned to get the DVD, but I never got around to it. My friends who were fans of the show would always tell me to watch. To be honest, I had no idea what I was missing.

Once you got the call to come in and audition, how interested were you in being on the show?

Well, I had an audition with the casting director and then I went back to meet Carlton and Damon. Then I decided to get [the seasons] on DVD. I hadn't even gotten the part but I thought if I went and got the DVDs, I could pretend I was researching my character and getting prepared to go to work like I already booked the part... then it would be mine [laughs]. I was really trying to be positive and put it out there – I had recently read [controversial self-help book] *The Secret* and so was like, "They are going to call me and say, 'Pack your bags for Hawaii.'" So I started watching season one in my apartment in LA. Days went by and every time the phone rang I gasped, and then it would be, "Oh, hi mom." But then they called a week later. I was actually watching the show when the phone rang! And then I was literally in Hawaii within a week.

In a previous interview, Carlton admitted that they changed Charlotte's nationality to match your own. Was that your choice or theirs?

When I went in to meet Damon and Carlton, I still hadn't started watching the show, so I wasn't concerned with the mythology or

aware of it. Sometimes I have gone into auditions and started speaking in an American accent from the beginning and have tried not to let them know I am English. But the casting director knew me, and I knew it was an international show, so I thought it would be more interesting. Plus, I'm funnier when I'm English. When I went in, I was like, "What do you reckon – should I do this in my own accent?" I tried it both ways and then they were like, "We like you better English," and I said, "Me too!"

What were your first impressions of Charlotte when you got to read the script for your audition?

Actually, the audition sides that I had were fake and never intended to be part of the show. They were a faux flashback for Charlotte. Whatever I learned or said was never intended to be on the show. I had no clue at the time and was just playing the part.

Was it hard transitioning so quickly from being a fan of the show to part of the cast?

It felt right immediately and being Charlotte among them felt right,

"I still don't know by the end of season four if I am good or bad. I don't really know if my intention is to save the day or completely destroy the day..."





straight away. Maybe the island does have special powers [laughs]

Was that a standout episode for you, with the Tempest sequence?

It was a really good episode for Charlotte because I had a lot to do. It was one of my favorites. One of the moments that stood out the most and cracked me up – because I usually do laugh the loudest at my crap jokes – was the scene where I crack Kate over the head with the barrel of my gun. She falls forward and Faraday looks up at me. I took a beat and I say, “What?” To me, that was the pinnacle of my career. I don’t know if I can ever top that “What?” It was so funny. For a week or two afterwards, I would get random text messages from friends in the US and UK simply saying, “What?” [laughs] I also had that crazy fight scene with Elizabeth Mitchell. That was fun. We had stunt doubles but we did try to do as much as we could. I like to roll around and get paid for it!

How was it integrating into the cast – both the old-timers and the newbies like you?

Well, it’s different with the freighter people. There are four main ones and then the others on the boat. For my beginning stuff, I wasn’t with any of them. I was hanging out with Terry [O’Quinn], Emilie [de Ravin], and Josh [Holloway]. Then they did a prison trade with Ken [Leung]. Then the only other new person I spent time with was with Jeremy Davies. I integrated myself in with the core cast because, logistically, that’s how it worked.

How was it bonding with them?

Good times and a lot of laughter. I laughed so

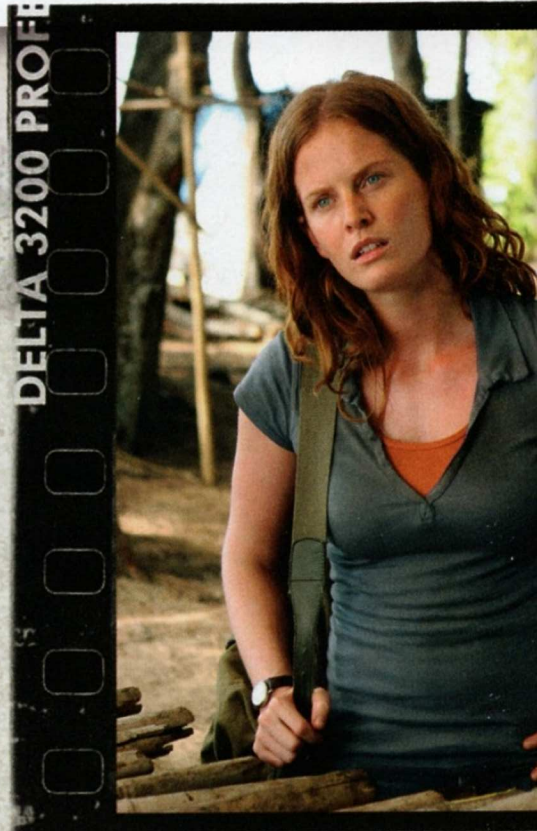


Hanging Around

REBECCA MADER explains why she enjoyed shooting the dramatic introduction of Charlotte – strung upside down from a tree...

“I loved it. There’s a tomboy inside of me trying to get out. They asked me if I was comfortable doing stunts and I really wanted to do as much as they would let me, so I did as much of that scene as I could. I was in the water holding onto sandbags and making myself sink to the bottom of the bottom of the riverbed, and was then jumping 30 feet through the air. Some people were like, ‘You’re crazy!’ I just wanted it to be the best it could be. The stunt guy, Michael Trisler, is amazing and he makes me feel so safe. I knew I was going to be fine and I didn’t want to compromise the scene so I literally dove in headfirst.”

“The season finale wasn’t too crazy for Charlotte but some of the stuff that comes out of my mouth is quite revealing...”



Leading into the finale, Charlotte is an important piece of the puzzle but she’s not front and center in the climactic battle. Was that disappointing?

The season finale wasn’t too crazy for Charlotte, but some of the stuff that comes out of my mouth is quite revealing. I have that scene where everyone is trying to get off the island and I’m acting like I want to leave too. Then Miles says, “I’m surprised you seem to be in such a rush to get off the island when you spent so much time to get back here.” I’m like “What?” I have no idea what he means!

Which means there’s a good chance Charlotte will be a very important part of the story in season five?

Well, the conversations haven’t happened yet. Everyone needs to sit down and have a cup of tea and start pre-production for season five. I’m not expecting that to happen for a while. But fingers crossed that I might be moving to Hawaii... 🌴

much! I have so much fun at work. I feel like I can be myself with these people.

There were some great subtle moments between you and Faraday too, almost like there is an unspoken history between the two of you that is yet to be revealed?

It shows that Charlotte has the capacity to care about other people, which is important to me. A lot of other TV shows make the mistake of just creating baddies. I really wanted to show that she has passion. This is a woman doing something with passion and not doing anything half-assed, which is interesting and compelling.

Dear Diary

“THE HATCH WAS A FULLY ALIVE AND BREATHING SET...”

Lost Co-Executive Producer and Lost Magazine news regular **ADAM HOROWITZ** reveals some of his fondest memories about Hawaii...

“One thing that struck me when we were out there in Hawaii was going to the set during the filming for the finale of season two. At that point, having written about the hatch for almost a year — while having schematics and maps of it on our office wall to help us figure out the relationships of where everything was — actually walking around it was pretty cool. The hatch was a fully alive and breathing set.

“Also I remember after we’d wrapped season one, I went out to Hawaii with my wife just for a vacation. We drove up to the beach where we shoot the show, figuring that I wanted to get a kind of feel for the place, and I walked around, and, well, it was just a beach! It was an empty beach — which was cool and all that — but when we came back for season two and were in production, we saw what Eddy was describing [last issue]: the massive, almost ‘army’ of people who transform this beautiful location into what you see on television. To actually capture the stories there, is much more difficult than you could possibly imagine until you’ve seen the massive amount of energy and manpower that goes into the show.”

(Special thanks to Adam Horowitz, who was talking with Paul Terry.)



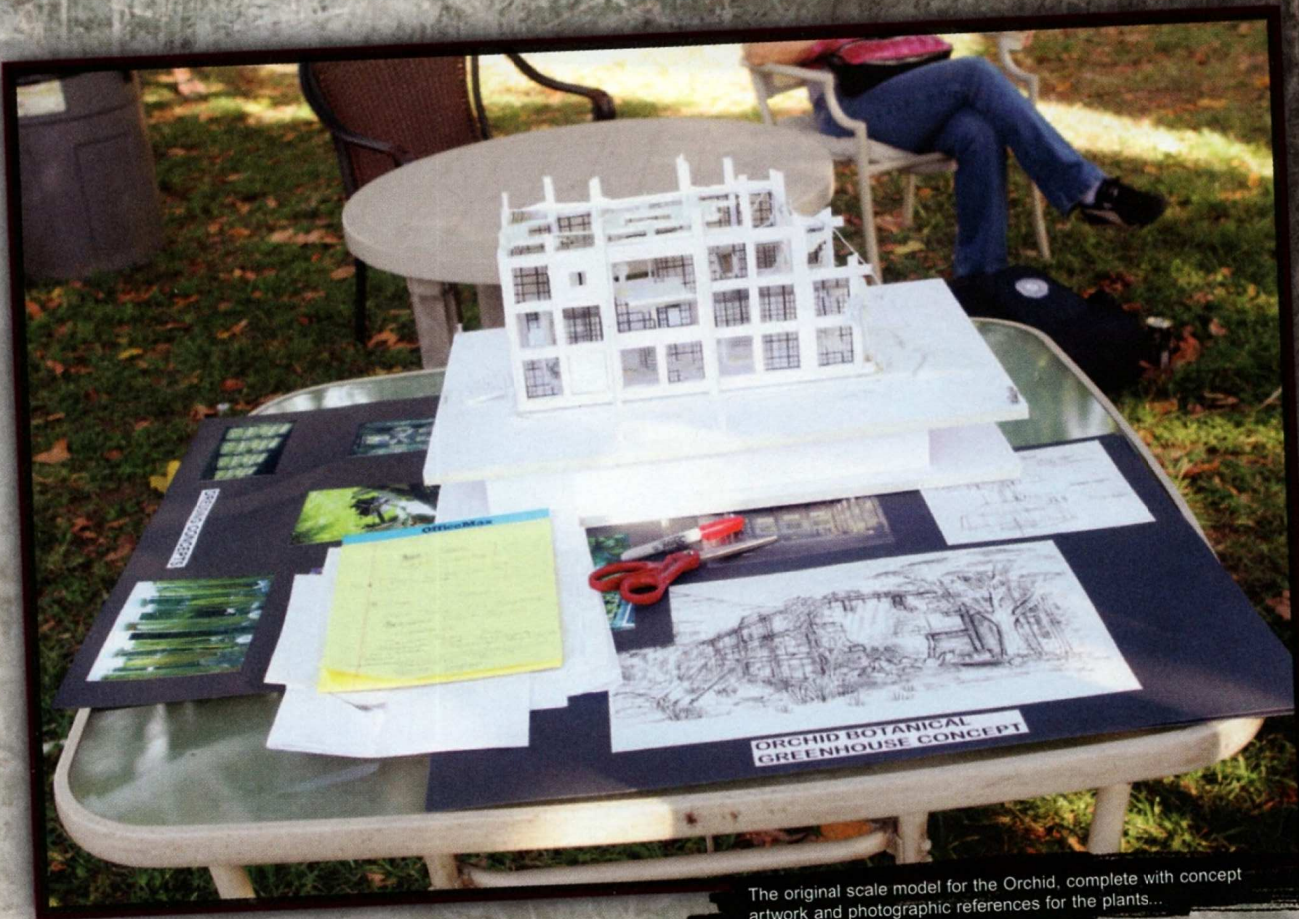
GONE TO SEED

In previous editions of *Lost Magazine*, we have taken you Beyond the Hatch and deep inside the sets used for each of the island's mysterious stations. It's time to pay a visit to the outside area of **THE ORCHID**, complete with exclusive behind-the-scenes photography courtesy of **MARIO PEREZ**...

Compiled by Paul Terry



The greenhouse effect means an entirely different thing when it comes to the Dharma Initiative...



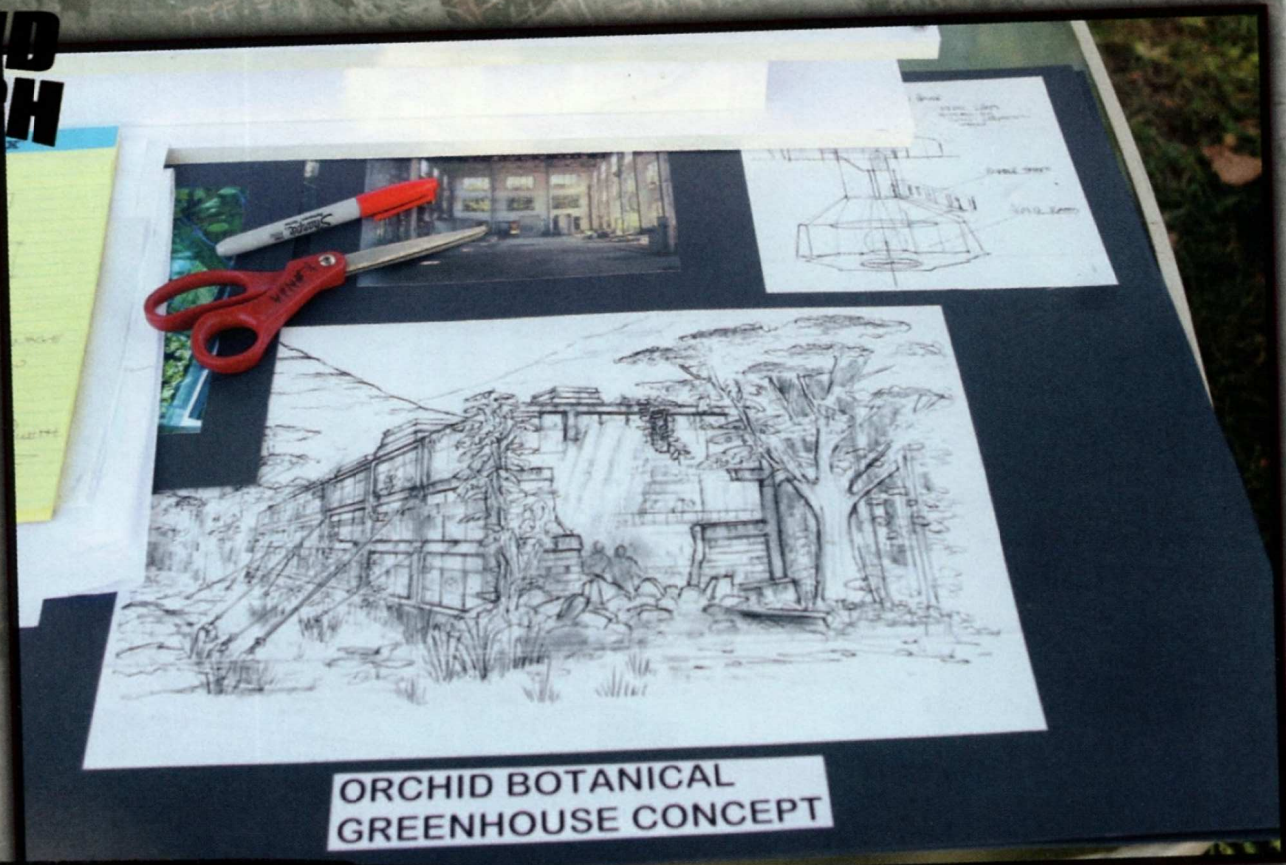
The original scale model for the Orchid, complete with concept artwork and photographic references for the plants...



A botanist's dream is another set designer and props department's nightmare; time to dig deep and make it happen...



Team *Lost* work painstakingly hard to create the building's decrepit and weathered textures and features...



**ORCHID BOTANICAL
GREENHOUSE CONCEPT**

More stunning examples of the artistry that goes into coming up with the concept drawings for not just the Dharma stations, but all of *Lost's* sets and props...



Outside the great Orchid station – where Benjamin Linus gave himself up to a very frustrated Martin Keamy...



Locke didn't know which plants were which... any fans with knowledge of what this is, email us on the usual address..!



Concrete, tree trunks, vines and plantation – all lovingly brought together to make one of the show's most important stations...



Let's hope Locke's new role among the Others isn't going to be the resident gardener of what is a very large island...



Another Dharma station means another classic octagon-windowed Dharma door...

NEXT ISSUE: DEEP INSIDE THE ORCHID

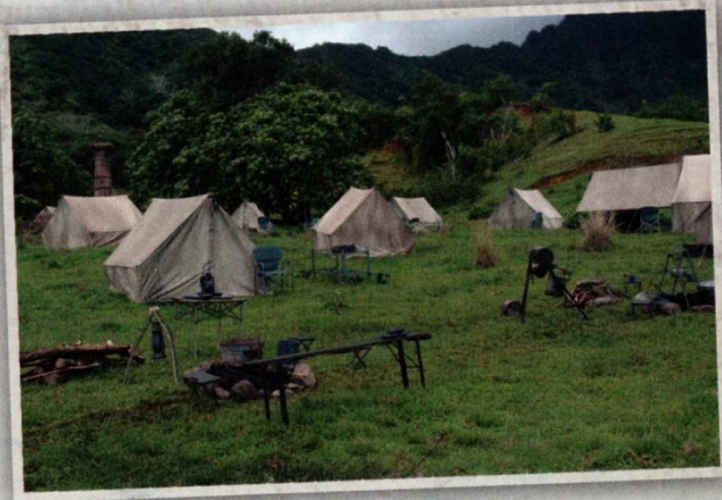
Don't miss our Dark Territory special – issue #19, out on October 14 – because we'll be taking you way, way down, deep beneath the island's surface and into the mysterious inner sanctum of the Orchid...

ALWAYS INTENSE, SOMETIMES IN TENTS

Many of you have been writing in asking about the wreckage the castaways use for their furniture and living quarters. Complete with some picturesque behind-the-scenes photos from *Lost* Photographer **MARIO PEREZ**, let's take a stroll through the different island living quarters...

Compiled by Paul Terry





The Others' tents seem much more conventional – as seen here in season three's *The Brig* shoot...



Who can forget the fantastic cradle that Locke created with some branches, his hunting knife, and some woodworking skills...



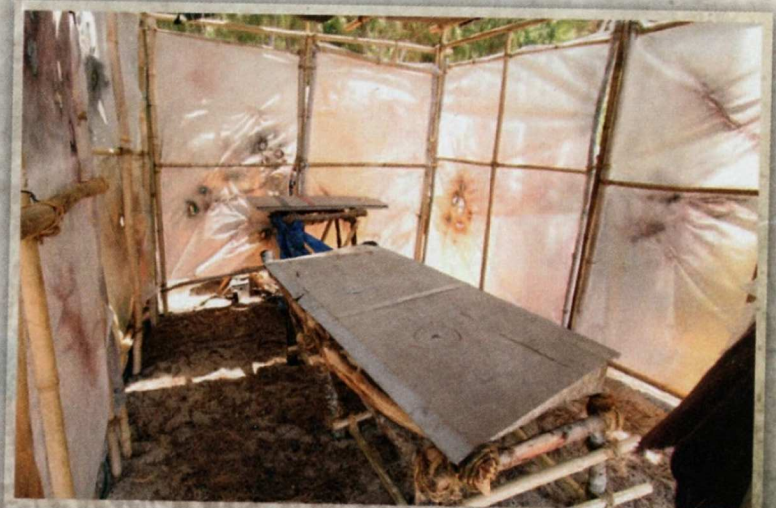
A classic castaway shelter – made from branches, tarp from the plane wreckage, and even a chunk of metal can become a table...



The strange 'sacrificial' pole – which Ben had Anthony Cooper tied to – has an eerie presence among the domesticity of the campsite...



More uses for the plane debris – this time, someone's bedroom...



This sheet of metal became the operating table for Jack's appendectomy...

SMOKE AND MIRRORS

BY THE FIRE
Ben!

Did Ben really 'call up' the island's terrifying smoke monster? How did he actually get off the island? And what is the deadly 'game' that Benjamin Linus and Charles Widmore seem to be playing? Actor **MICHAEL EMERSON** talks exclusively about season four's incredible array of stories...

Words: Bryan Cairns

BY THE FIRE

Ben

Were you reenergized after the writers' strike?

I think everyone was anxious and ready and willing to get back to work. Everyone came back pretty well rested and charged up, and it didn't take long – at least in my case – for the work to just knock me senseless. I really wasn't prepared for the amount of screen time I was going to have in my first episode back, *The Shape of Things to Come*. That was tough. After two weeks of working all day every day on that episode, I was ready for another vacation!

Jack smacked Ben around in the season three finale and then Sawyer beat the crap out of him this year. Why has it become such a guilty pleasure watching Ben get pounded?

It is interesting and does raise some questions when it happens so frequently and Ben just takes it. It doesn't really seem to bother Ben that much. He doesn't really enjoy the physical pain but he doesn't really hold much of a grudge about it either. For Ben, it is almost like the beatings are an abstraction in a way, like it's just

another tool. He lays himself on the line for a beating because it is worth it since he learns more about the person who is beating him than they learn about him. Ben always comes out with an edge in information or psychological insight. It sure has been physical this season.

After shooting Locke and leaving him for dead, why did Ben join his camp?

That is where his work was. That is where the action was. The fate of the island was at stake with John Locke. We can put it that simply. The two of them needed to be together because they held the keys to what happened on the island.

Their dynamic has always been pretty turbulent and Ben seems to always enjoy pushing Locke's buttons...

Yes, there is a great competition, but at the same time, there is something fraternal between them. It is weird. In the final few episodes of the season they are together a lot and there is something familial; they are like bickering brothers. There is actually

opportunity for a certain amount of humor in the course of their relationship.

They certainly trade some great quips...

They do! It seems they are able to forgive acts of violence in one another because there is a greater good at stake. Both of them have a sense of mission and a great task at hand. They get to leave the petty sensibilities of people behind.

Yes, somehow Ben gets off the island...

Ben is completely off the rolls isn't he? Ben doesn't officially exist [laughs]!

He also pulled Michael back into the fray after getting him off the island...

How about that? What is the difference between Ben and the force of fate? Ben seems to be making an awful lot of things happen.

In Juliet's flashback episode this season, Ben proclaims, "You are mine!" What does Ben want or expect from Juliet?

I don't even think he knows. Does Ben seem to have a conventional romantic life? He doesn't. Everything is about power with him. He doesn't seem to be a sensual person. He clearly feels paternal instincts. He did care about people like Alex. Maybe Juliet is some kind of a prize to him. I don't know if he nurses a fantasy of a conventional romantic life – settling down with a good woman and having a lot of kids. That doesn't seem realistic, in his character, or even in his fate.

And she didn't err on the side of caution with Goodwin either...

CABIN-BOUND TRIO

MICHAEL EMERSON discusses the Jacob-seeking antics of Locke, Hurley, and Ben...

"We were on a quest and that was a big deal over the last few episodes. We learned more about Jacob, and yet he is going to remain an unknown. There is definitely more there, and Jacob's cabin isn't always easy to find! Locke, Hurley, and Benjamin Linus as a team in the jungle looking for a magic cabin made for one of the best trio acts in the show. There was something so great, so deadly serious, and yet so laughable about that team. That is the entertainment energy of the those episodes. I had some stuff I did with Jorge that was just so funny."





Yeah, Ben can claim that it wasn't his fault but he certainly hasn't lost any sleep over it. And he did rather rub her nose in it. Goodwin was looking a little poorly by the time they got up on that ridge...

In a very memorable scene this season, Ben and Charles throw around words like "game" and "rules" – what do you think that truly means?

What kind of rules could those be? If it is a sport of some sort, what are we to make of the human cost? What are we to make of Ben's sense of loss when he loses Alex? That seems to be a human feeling on his part. Is it possible to be in a game and be completely living it? Ben and Charles seem to be playing for the island but we haven't been told why the island is a prize. It does seem to have certain supernatural qualities – there does seem to be something curative.

Speaking of his daughter, when Keamy brought Alex into view, what was going through Ben's mind?

Ben thought it was a dangerous situation but I don't believe he thought it was life or death. He expected a set of stakes and consequences – but Alex being flat out killed was not on his list. Ben knew it was a tight spot but he usually knows what the range of outcomes of a situation is going to be, from the worst to the best. Alex being shot was off the chart. That wasn't even possible.

Were you happy to explore that loss of control?

Yeah, I liked that. It would be tiresome if Ben was always the

'together mastermind.' It is good to see he is at a loss now. I think we have been drifting that way though. Ever since his people got blown up at the beach and he's been a captive, he has been a man working with diminished resources, which is not to say he doesn't have a trick or two up his sleeve. It helps to keep him ambiguous. If he was just the cool, sinister mastermind, they would eventually write him off. There is not

much to learn if there was a continuing repetition of that quality. As it is, maybe he is more like us than we think. Maybe there is something of the victim about Ben. Maybe he is trapped in some kind of machinery beyond our understanding and making the best he possibly can out of it.

Since day one, viewers have been baffled, fascinated, and thrilled by the island's smoke monster. What did you learn from its last appearance and its possible relationship with Ben?

It looks like Ben conjured it up, however that is done. It looks to me to be more in the realm of science fiction than in the realm of magic. Ben seemed to go underground somewhere. And for lack of a better phrase, he seemed to have 'smoke monster dust' on him. Whatever that soot is, maybe that is what the monster is made of, and putting the smoke monster into action involved handling the material which it's made of? I am a fan of the show too, and I am watching the episodes going, "What the hell?" Then I'm on the set and I still can't figure it out [laughs]!

"BEN AND CHARLES SEEM TO BE PLAYING FOR THE ISLAND BUT WE HAVEN'T BEEN TOLD WHY THE ISLAND IS A PRIZE. IT DOES SEEM TO HAVE CERTAIN SUPERNORMAL QUALITIES – THERE DOES SEEM TO BE SOMETHING CURATIVE."

MEMENTO MORI



AN HONORABLE EXIT

He arrived on the island a reluctant and frustrated father, but grew into a self-sacrificing man who would stop at nothing to save his son, Walt. After the ultimate betrayal of killing two of his fellow castaways, he returned, posing as 'Kevin Johnson,' to redeem himself, paying the ultimate price when he died in the exploding freighter. Here we pay a special and extended tribute to **MICHAEL DAWSON**...

Words: Zoë Hedges



TWO FOR THE ROAD (SEASON 2, EPISODE 20)

The most shocking moment...

After the Others take Walt from Michael's escape raft, he is a wreck, always trying to find Walt and get him back. After a strange communication from Walt at the Swan station, he eventually runs off in the jungle to confront the Others and demands his son back.

Michael returns later, seemingly with answers about who the Others are – a small group of people living in squalid conditions in tents – and news that he will lead a group back to their camp.

Michael is then left alone in the hatch with Ana Lucia, who had previously been attacked by their prisoner – and only link to the Others – 'Henry Gale.' Michael knows that Ana Lucia wants to kill Henry in revenge for his attack on her, but she can't go through with it, so Michael offers to do it for her. She gives Michael her gun, and then, in one of *Lost's* most unexpected moments, he turns the gun on Ana Lucia and shoots her in the stomach... but then also 'panic-shoots' Libby when she walks in and catches him. Michael then opens the door to Henry's cell and lets him go, before shooting himself in the shoulder.

In that moment, for the viewers, it is unclear why Michael lets Henry go – as part of a bargain for Walt with the Others, or has he actually changed sides and become an Other? But what *is* clear was that something has snapped within Michael and he has become someone capable of murder and a force to be reckoned with.



MICHAEL: "THEY TOOK MY SON!"
ANA LUCIA: "THEY TOOK A LOT OF THINGS."

THREE MINUTES (SEASON 2, EPISODE 22)

Prisoner of the Others

After talking to Walt via the Swan's computer, Michael decides to run into the jungle to find him and the Others in a last-ditch effort to get his son back. He comes across one of the Others, Danny Pickett, and after a brief fight, Michael is captured by the rest of them.

Michael is taken to watch the handover of Kate between the Others and Jack, Locke, and Sawyer. In a private moment, Alex asks Michael how Claire and her baby are doing. Michael is shocked that she cares... although this is short-lived, and two minutes later Alex knocks him unconscious.

Later, Michael is introduced to the Other, Ms. Klugh, who asks him questions about Walt, which he can't answer: one of them is if he's appeared in a place he wasn't supposed to be. She tells him that for someone who wants to see his son so badly, he doesn't know much about him. Walt is brought in to Michael's tent, and after an emotional reunion, Walt tells Michael that, "They're not who they say they are... they're pretending." Ms. Klugh threatens to put Walt back in "the room" if he doesn't stop talking, and Walt freezes. After Walt is taken away, Michael is given a list of people that the Others want in exchange for giving Walt back. The list comprises of Jack, Kate, Hurley, and Sawyer. In a final act of defiance, Michael says that in return for them, he doesn't just want Walt, he also wants their boat. It appears that Michael is willing to betray his friends in a bid for his own freedom and salvation.



MAGIC MICHAEL MOMENTS

Here are some other poignant moments for Michael both on and off the island...

- Walt's adoptive father visits Michael after Walt's mother, Susan, dies and tells him that he doesn't want to be Walt's dad. Michael is furious that he gave up custody of his son for someone who doesn't love him. (*Special*)
- Michael shows Walt all the paintings he did for him and sent him over the years – which Susan had intercepted when they were separated – proving to Walt that Michael did always love him. (*Special*)
- Michael and Sun instantly shared a bond when they crash-landed on the island, much to the distaste of Jin. After a particularly bad fight, Jin ends up handcuffed to a piece of Flight 815's wreckage. It's Sun who goes to Michael and tells him that she speaks English and that the reason Jin fought with Michael is that Michael is wearing Jin's Rolex, which he lost in the crash. Trusting Michael with the fact she speaks English, when even her husband doesn't know is a big step for Sun. (*House of the Rising Sun*)
- Building the raft with Jin made the two bond, and become firm friends. The raft was strong enough for four people, but it was intercepted and destroyed by the Others. (*Exodus, Part Two*)
- During his time on the freighter, Michael received a crate. This contained a suitcase bomb, which he took down to the machine room. Libby appeared to Michael in a vision and said not to go through with detonating the bomb. However, Michael set the bomb only for a flag to pop up reading "NOT YET". (*Meet Kevin Johnson*)
- After finding a bottle of liquid nitrogen on the freighter, Michael sprays the bomb for long enough to try to enable enough time for all his friends to get off the boat. Although Jin's fate is unknown at this stage – being up on the top deck of the freighter when the bomb exploded – Michael finally redeemed himself by sacrificing himself to aid the Oceanic Six's escape. A vision of Christian Shephard (who we know can speak on Jacob's behalf) appeared to Michael just before the bomb exploded, and said, "You can go now." (*There's No Place Like Home, Part 3*)



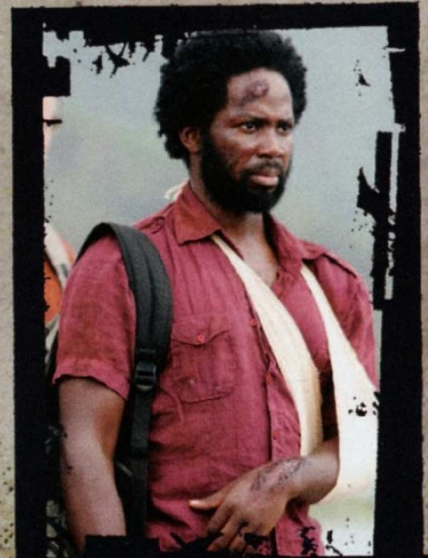
SAWYER: "I WOULD'VE LEFT YOU BEHIND."
MICHAEL: "SHUT UP, MAN. DON'T TRY THAT."
SAWYER: "I DID LEAVE YOU BEHIND."
MICHAEL: "YEAH, WELL... GOOD THING I AIN'T YOU."

LIVE TOGETHER, DIE ALONE (SEASON 2, EPISODE 23)

A finale farewell...

When Michael gets Jack, Kate, Hurley, and Sawyer to the Others, Ben gives Michael the boat and Walt. Although he is not altogether happy about the bargain, Ben says they "got more than they bargained for" when Walt joined them. He tells Michael to stay on a heading of 325 and that he will reach safety. Ben says that Michael won't tell anyone off the island about what happened there because they will ask questions about how he got his son back. Michael is then told that the Others are "the good guys." Reunited with Walt, they sail off together, with Michael looking pretty ashamed of his actions.

This really is a key moment and a turning point for Michael and *Lost* as a whole. Ben is established as some kind of leader among the Others, which is the beginning of a new story arc in seasons three and four. And, of course, Michael is set free (at a price), proving how selfish he has the ability to be – despite the fact he appeared to grow as a person on the island. It just shows how desperate and frail humans can be. Although he appears to be selfish, Michael was ultimately selfless for his son.



MEET KEVIN JOHNSON (SEASON 4, EPISODE 8)

When a stranger calls...

When Michael went back home after finding rescue with Walt, he descended into a pit of depression – wracked with guilt from the crimes he committed on the island and the betrayal of his friends. He ends up trying to commit suicide by driving his car into a shipping container. When he wakes up in hospital, he sees a vision of Libby. When he does wake up fully, a nurse tells him he was found with a note addressed to a 'Walt' pinned to his chest. Michael then goes to see Walt at Michael's mother's house, but she refuses him access, citing the fact that he disappeared for two months with Walt and returned with a now very traumatized son.

Michael then goes to a pawn shop where he trades Jin's Korean-inscribed Rolex watch for a gun and ammunition and heads to an alley with the intention of shooting himself.

However, Michael is stopped seconds before by Tom Friendly – emerging from the shadows – and they start to fight. Michael then begs Friendly to shoot him. Friendly realizes that Michael's breakdown is the result of losing Walt, because he told his son about killing Libby and Ana Lucia. Tom then tells Michael that he can't kill himself and that the island won't let him, because he still has work to do. Michael comes to discover that Friendly is indeed correct – he cannot shoot himself: the gun simply will not fire when pointed at him.


Michael later accepts Friendly's mission – to go undercover and kill everyone on board the freighter in order to redeem himself and save his friends on the island, and to save the island itself. †





THEY CAME
FROM THE
FREIGHTER!

Target



Focused... very tall... and due to play The Blob opposite Hugh Jackman in the X-Men origin movie, *Wolverine*, actor **KEVIN DURAND** talks exclusively about portraying one of *Lost*'s greatest villains so far: the freighter's Martin Keamy...

Words: Bryan Cairns

How well versed were you with *Lost* and its mythology before being cast as Martin Keamy?

I am never in one place for too long, so I haven't been able to watch any TV regularly. But when I did have the chance, I would sit down and I really dug the show. I always thought it would be great to be a part of it and it was out of nowhere that I got this phone call. I was very excited at the prospect.

Acquired

DELTA 3200 PROFF

So they approached you for the role? You skipped the whole audition process?

They called me to come in and do a page of dialogue. I was told Damon Lindelof had seen me in *3:10 to Yuma* and they wanted me as Keamy. I flew down, put some stuff on tape, and before I knew it, I was in Honolulu having the time of my life!

How was Keamy described to you on the page?

Was it easy to get a sense of him?

Well, initially it was a little vague. When we started off, I had an idea that we were going down a dark path further down the line, but I didn't really have any specific idea just *how* dark it was going to get. Keamy obviously had a military background. I had the feeling he was a Merc, but it wasn't spelled out in the beginning. It just seemed like he was a guy doing his job and at the end of the day, that is still who Keamy is.

Did playing a psychotic killer in *Smokin' Aces* help you get into Keamy's headspace or did you model him after another character?

They are totally different to me. Sure, they are both doing their job, but for me, Jeeves Tremor was a lot more disturbed. Keamy is just a lot more desensitized. There is some other back-story stuff that I am playing that drives Keamy to get his job done. I always played Keamy as if his family's lives are on the line – Charles Widmore will get to everyone I know unless I delivered Ben to him. There is certainly a manic energy there because,

“Damon Lindelof had seen me in *3:10 to Yuma* and they wanted me as Keamy. I flew down, put some stuff on tape, and before I knew it, I was in Honolulu having the time of my life!”



what an impossible task! Any kind of morality or ethics he had were completely out the door. Keamy was just trying to steamroll through it.

So Keamy didn't simply take pleasure in all the bloodshed and torturing?

I could see why people would think that, because now that I watch the episodes I am like, “Oh wow! He's so vicious!” But Keamy was just so incredibly driven to get the job done. When I am torturing Michael, it's not because I like hurting people. It's like, “Spit it out now! I am not going to hesitate. If you are no good to me, why the hell should I keep you around? I have to get moving here!” That was more of Keamy's deal.

Was murdering Alex a turning point for Keamy?

That was one of them, but the real turning point came before that. In the script, when we initially filmed that scene, Ben told me he knows where my wife lives. That was it. That was my turning point. In my head, when I pulled out Alex, I wasn't initially going to

Wolverine Vs. Keamy

KEVIN DURAND reveals exclusively to *Lost Magazine* one of his upcoming film projects – playing The Blob opposite Hugh Jackman's titular hero in *Wolverine*...

“I didn't think I looked like The Blob,” giggles Durand. “When I went in to audition, it was really very secretive. I went in and it didn't say who the character was. I was just told I needed to be able to play this page-and-a-half scene and be able to show as much of a range of emotion as possible. Within that page-and-a-half, I went from absolute anger to desperation to being sarcastic and comedic. By the end of the scene, I was crying. Then, when they called and offered me the part of The Blob, I was like, “The Blob? How am I playing *The Blob*?” We

worked it out though. I had six months before we went to camera and I worked on it a lot. He turned out to be one of my favorite characters ever. I had so much fun and had a blast with Bobby Blob Blob.”

On how exactly the transformation occurs, Durand explains, “I am in a suit. I believe they are going to add a bit of CGI just for extra movement. It is pretty amazing because he doesn't look a whole like me. Once I put the suit on, it was transformational.”

Did the *Lost* actor think a character like Sabretooth would be a better match for his frame? “People keep talking to me about that,” he smiles. “I did all my research on Sabretooth way before I did it on The Blob. I remember telling my agent we should read for Sabretooth,

but now, I wouldn't change a thing. The Blob ended up being *that* much fun.”

More than just fun, The Blob isn't recruited by a particular gang or side, reveals Durand: “No. The Blob is more neutral in this. He is actually quite funny.”

But Blobs aside, the *Lost* mercenary enthuses about his filming experience with the man behind the adamantium talons and talents, Hugh Jackman. “Every single person you meet that has worked with Hugh will tell you the same thing... he might be the nicest human being on the face of the Earth,” he beams. “We did a lot of improvising and had a lot of fun. You would never know he was this massive international star. You would think some of it would have rubbed off, but he is the nicest man.”



THEY CAME FROM THE FREIGHTER!

do it. I thought Keamy was going to cave. But when Ben mentioned my wife, the stakes got higher again so I had to show him. Unfortunately, Alex was a casualty.

That's interesting because some people online thought they noticed a look of regret on Keamy's face when he shot Alex...

Really? People said that? Wow. That is interesting. I remember telling Ben, "I am going to do this. I am not kidding you!" He called my bluff and then I called his. That was that and I had to move forward. It is so cool to hear when you are thinking stuff in your head, and not necessarily playing it, that viewers get it.

Under those circumstances, viewers would have almost felt sorry for Keamy...

It is funny, because they never cut it that way. I think they took it out because they didn't want people to sympathize with Keamy. That is fine because it makes you wonder why he wants to do this so badly and maybe that is something we figure out later on or not.

Keamy once said he was a man of his word. Does that mean he would've let everyone live as he promised if Ben had surrendered?



That is a tough one. Would he have? That is a really good question. I probably would have killed everyone although I wouldn't have wanted to. It was part of my orders to kill everyone on the island so I guess I would have. With what Keamy knows about Ben, Keamy would rather kill him

"I always played Keamy as if his family's lives are on the line – Charles Widmore will get to everyone I know unless I delivered Ben to him..."

because of who he is and what he has done. I don't have a high regard for him. In that last episode, when Keamy captured Ben, he wanted to shoot him, but that would have been against my orders. It is always burning inside of him. There is no other human being on the face of the planet other than Widmore that Keamy would like to inflict pain on more. There is that reminder. We don't really talk about Alex,

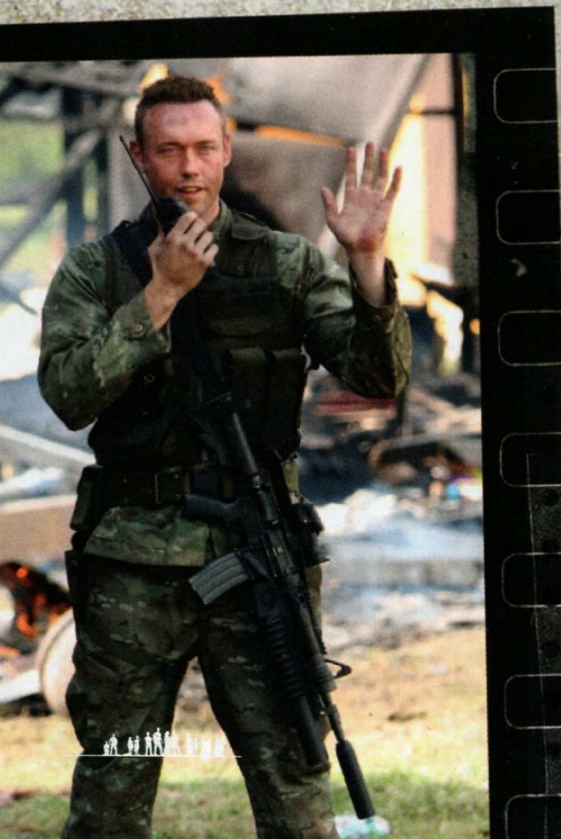
but Ben reminds me of it. Keamy doesn't really bring it up until the end because it is like sticking a fork in him to get a reaction out of Ben. It is not as personal for Keamy as it is for Ben; it is just another one of the many people I had to kill.

There was so much speculation on what that device strapped on to Keamy's arm was. Did they divulge that information in advance or did you develop your own theories?

At first, I just thought it was rigged explosives, and then when we put it on, we talked about it. I had a real good inkling as to what it was and I wasn't far off. Things got really crazy.

There was still some mystery surrounding Keamy's Uganda mission and the meaning behind his tattoos. Were those ever explained to you or are they just part of his back-story?

That is just my own internal kind of work. I like to do a lot of story-building for myself so he has some legitimacy. With all the little secrets, everybody is so interesting to watch and I've become addicted to the show. 🚢



A Different Echo

Aside from his role in *Wolverine*, KEVIN DURAND reveals another two films he has coming up, *The Echo* and *Legion*...

"*The Echo* is definitely a horror film. I am just a fan of anything that can be effective and good. For *The Echo*, it really affected me when I read it. I was like, 'There is no way I can play this guy!' The fact that it scared me is why I ended up doing it. As far as *Legion* goes, I play the archangel Gabriel and get to work with Paul Bettany, who I think is one of the best actors out there. I don't think *Legion* falls into the horror genre. It is kind of a sci-fi/fantasy story, maybe with a bit of a horror element. The script was really good and the stuff in this movie has me really excited."

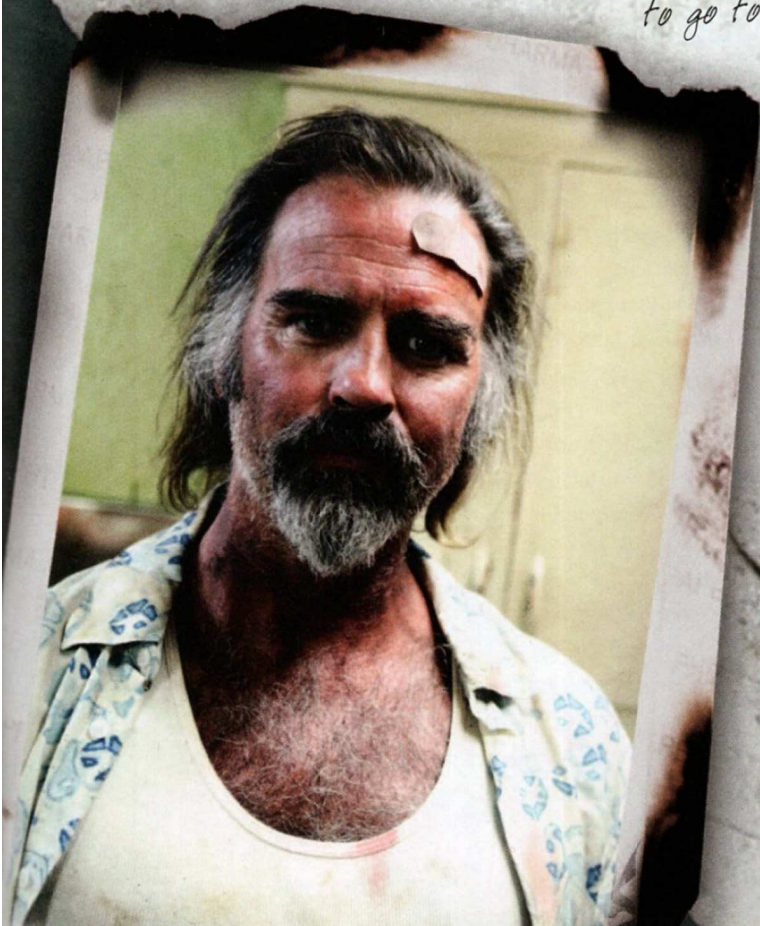
Dear Diary: Jeff Fahey

*“There I am getting into the ocean,
swimming... to go to work!”*

“This whole job is an inspiration. I mean it’s a choice job. It’s so difficult, especially when so many actors are struggling, so this is an inspiration. Then to have it in that environment and to have it with these people with everybody at the top of their game — it’s like winning the lottery. I wish a lot more people could have this experience. When we had to go to work the day we were all on the raft — when the helicopter crashes in the water — I’ll tell you, that was quite a revelation for me. There I am getting into the ocean, swimming...

to go to work! I’m putting on fins — because we had to swim around — but you can’t see them because we had our wardrobe. To walk into the ocean in your clothes on a beautiful, hot day in Hawaii, with the water temperature like bath water and to swim around for hours on end and call it a job — that’s heaven! “Okay, let’s do another take...” “...Sure, would you like me to swim over there?””

(Special thanks to Jeff Fahey, who was talking with Tara Bennett.)





THE OTHER PASSENGERS OF FLIGHT 815:

Arzt was right: some of the castaways do act like they're the only people on the island, and we know that the passenger manifest of Oceanic Flight 815 was much bigger than we've seen represented by characters on-screen. However, **THE OTHER SURVIVORS** of the crash have been addressed by the expanded *Lost* universe of books, official websites, and videogames. Not all of this information is necessarily canon and will tie up with the show – here we look at all the ways that *Lost* has grown out of the TV show, and the different ways that stories have been told about the castaways so far...

Words: Ned Hartley

ELLIOTT MASLOW



WHO IS HE?

The star of the videogame *Lost: Via Domus* is an unscrupulous photo-journalist who suffered severe retrograde amnesia after the crash of Flight 815. Before the crash, he was investigating dealings between a corrupt businessman called Zoran Savo and the Hanso Foundation's Thomas Mittlewerk. Elliott betrayed his girlfriend, Lisa Gellhorn, to get photographic proof of this deal, and Lisa later turned up dead.

CURRENT STATUS:

Elliott tried to escape the island on a boat at exactly the same time that the Swan imploded at the end of season two of *Lost*. After a flash of light, Elliott woke up on the beach on the day of the crash... but this time with Lisa, his girlfriend who was previously thought dead. Elliott seems to be involved in some form of unexplained time loop.

COMMENTS BY THE CAST:

SAWYER: "Well, lookee here, if it ain't Captain Memento!" (*Lost: Via Domus*)

BEN: "We think that you might be the one." (*Lost: Via Domus*)

OTHER LINKS TO LOST?

Just like the other survivors of Flight 815, Elliott has a mysterious past and a lot to hide. Sadly, his amnesia meant that he was unable to remember what he should be hiding and what he should be telling people about. During his time on the island in the videogame, Elliott blackmailed Kate, deceived Jack, got captured by the Others, was chased by the smoke monster, tortured by Sayid, and saved Jack and Kate from Mr. Friendly and the Others. Any of that sound familiar? Also in Elliott's flashbacks, he saw Mr. Eko in the Hotel Persephone in Sydney and Michael on a beach in Thailand. Elliott is the only survivor of Flight 815 to get into the room on the other side of the concreted-off door in the Swan to see the large, broken electromagnetic reactor on the other side.

WHERE CAN I FIND OUT MORE?

In the game *Lost: Via Domus*, available for PS3, Xbox 360 and PC.



GARY TROUP

WHO IS HE?

Technically, he was on the show, but only for the first few seconds.

Remember the guy who got sucked into the turbine of the plane in the first minute of the *Lost* pilot? Well, that was Gary Troup. Gary's story didn't start to get interesting until Hurley found a manuscript of his unpublished book, *Bad Twin*, in a suitcase and started reading it before passing it on to Sawyer. Meanwhile – off the island

– *Bad Twin* has been published by Hyperion Books, and is available now in all good bookshops.

CURRENT STATUS:

Sadly, resting in pieces all over the beach. But *Bad Twin* has an extremely healthy sales ranking on Amazon.com, so that's something.

OTHER LINKS TO LOST?

Bad Twin is dedicated to Gary's girlfriend; Oceanic Flight Attendant and tail section survivor, Cindy Chandler. *Bad Twin* also heavily references several *Lost* institutions including the Hanso Foundation, the Widmore Corporation, and Mr. Cluck's Chicken Shack. The novel tells the tale of Detective Paul Artisan, who is hired by Clifford Widmore, a member of the powerful Widmore dynasty, to find his identical brother, Alexander. Gary Troup's first book *The Valenzetti Equation* was even referenced in the UV Blast Door map – too bad that, according to his website, it's out of print after the Hanso Foundation bought up all the available copies.

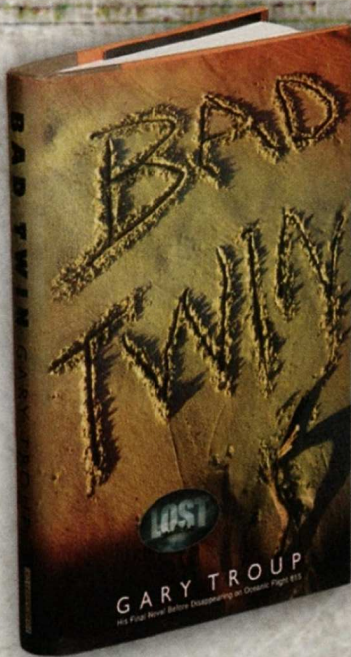
COMMENTS BY THE CAST:

HURLEY: "Hey, check this out. I found a manuscript in one of the suitcases. It's like a mystery book." (*The Long Con*)

SAWYER (to Jack): "It's not a book, it's a manuscript. I'm about to be the first and only guy to find out who done it. I think I've got it figured out. Cool your damn jets and walk around the coconut trees. I've got, like, 10 pages left." (*Two For the Road*)

WHERE CAN I FIND OUT MORE?

Buy *Bad Twin*. But also check out the author's website at www.garytroup.net. Also, check out the 'Lost on Location' feature on the season three DVD box set. When the crew are recreating the turbine scene for *Exposé*, the assistant director refers to Gary Troup by name.



NEIL 'FROGURT'

WHO IS HE?

An Oceanic crash survivor continually referenced by other characters, but never actually seen on screen... until the *Lost: Missing Pieces* webisode, *The Adventures of Hurley and Frogurt*. Neil makes his romantic intentions about Libby known and is generally mean to Hurley. Plus, he really doesn't like to be called 'Frogurt.' In the webisode, Neil is played by character actor Sean Whalen.



CURRENT STATUS:

According to the official *Lost* podcast, Neil joined Jack's group on the beach because he didn't want to be in Locke's group with Hurley. His current whereabouts are unknown, but he hasn't been seen since Keamy's attack on the camp.

OTHER LINKS TO LOST?

Greg Grunberg, long-time friend of J.J. Abrams and the actor who played the Oceanic 815 pilot, Seth Norris, actually ran a frozen yogurt ("frogurt") business in LA in the 1990s.

COMMENTS BY THE CAST:

BERNARD: "...Get Jin and Sun, Jenkins and that Frogurt guy – the guy who used to make frozen yogurt."

HURLEY: "Neil?"

BERNARD: "Yeah!"

(S.O.S.)

WHERE CAN I FIND OUT MORE?

You can watch the *Lost: Missing Pieces* webisode *The Adventures of Hurley and Frogurt* at the *Lost* section of abc.com, plus, check out the shooting script in issue #17 of *Lost Magazine*.





FAITH HARRINGTON

WHO IS SHE?

The lead character in the *Lost: Endangered Species* novel is an environmentalist and Ph.D. student. Before the crash, she was on the run from the police after her boyfriend killed her former college professor by injecting him with snake venom. On the island she became friends with Locke, and fought with another survivor called George. As a reptile expert, she had a lot to examine on the island and was able to warn other characters about different dangerous snakes.

CURRENT STATUS:

The last we heard of Faith Harrington, she was walking back to the beach with Locke, two days after the crash.

COMMENTS BY THE CAST:

HURLEY: "Faith, I heard you're into, like, tree-hugging and stuff. Right? Well, you probably know, like, which plants in the jungle are safe to eat and stuff, right?"
(*Lost: Endangered Species*)

LOCKE: "No man is an island. John Donne said that."
(*Lost: Endangered Species*)

OTHER LINKS TO LOST?

In the novel, it was Faith who helped Locke find the backgammon set that he later uses with Walt.

WHERE CAN I FIND OUT MORE?

There are several other *Lost* novels that tell the stories of other survivors of the crash.



SONYA

WHO IS SHE?

This year's *Lost* internet alternate reality game (ARG) followed Sam Thomas as he searched for his girlfriend, Sonya, who was a flight attendant on Flight 815.

CURRENT STATUS:

Unknown, but things aren't looking too good for her. We haven't seen her in any of the episodes and she has turned up in a vision to her boyfriend Sam. And we know how those visions worked between Charlie and Hurley. Plus, she's not one of the Oceanic Six.

OTHER LINKS TO LOST?

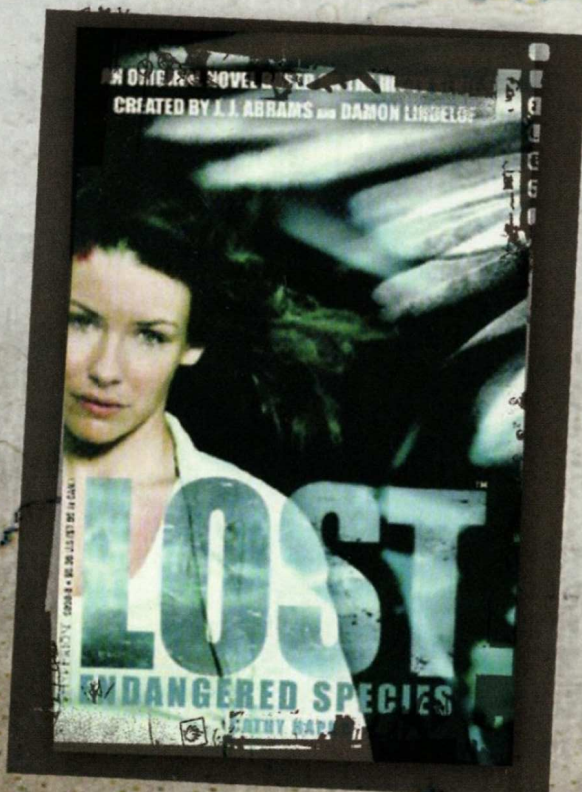
The character of Sam Thomas is a nod to the name of one of *Lost*'s Co-Producers, Samantha Thomas. Also, Sonya's boyfriend Sam's investigations of her disappearance led him all across the world on the ship, the *Christiane I*. The crew of the ship are trying to find the *Black Rock*, and are using coordinates from Magnus Hanso's journal (which was bought at auction by Charles Widmore in season four's *The Constant*). Sam takes a Remotely Operated Vehicle (ROV) to the bottom of an ocean trench, but instead of finding the *Black Rock*, he finds the supposed wreckage of Flight 815.

COMMENTS FROM THE CREW:

Damon Lindelof and Carlton Cuse have confirmed that even though the flight815.com game is not strictly canon, certain elements (including the *Christiane I* searching for the *Black Rock* and instead finding Flight 815) are.

WHERE CAN I FIND OUT MORE?

Start off on www.flight815.com and then go on from there...



WEBISODE #12

THE ENVELOPE

The 12th webisode in the Missing Pieces batch took us back to Juliet's house on the island before Flight 815 had even crashed. With an exclusive look at the shooting script, here's the tense events that make up *The Envelope*, written by **Damon Lindelof**...

Beep. Beep. Beep. THAT sounds familiar.

Juliet's face FALLS. We FOLLOW her now. Out of the living room and down a HALLWAY. BeepBeepBEEP. Is that... SMOKE? And finally. into the --

INT. SUBURBAN HOUSE - KITCHEN - DAY - FLASHBACK (DAY 1)

BEEP BEEP BEEP! And Juliet OPENS UP HER OVEN -- SMOKE POURS OUT -- she reaches in -- SHOUTS IN PAIN! Burns her HAND as -- CRASH -- she DROPS A TRAY OF BURNT MUFFINS... spills them all over the floor! That is precisely WHEN -- DING DONG!

INT. KITCHEN - MOMENTS LATER - FLASHBACK (DAY 1)

The sink SPUTTERS OUT WATER as Amelia gently rinses Juliet's INJURED hand. A kindly, mother-daughter vibe here. Amelia STUDYING Juliet -- and Juliet hating being STUDIED.

JULIET

I'm fine. I should clean up before everyone gets here...

AMELIA

It's him, isn't it?

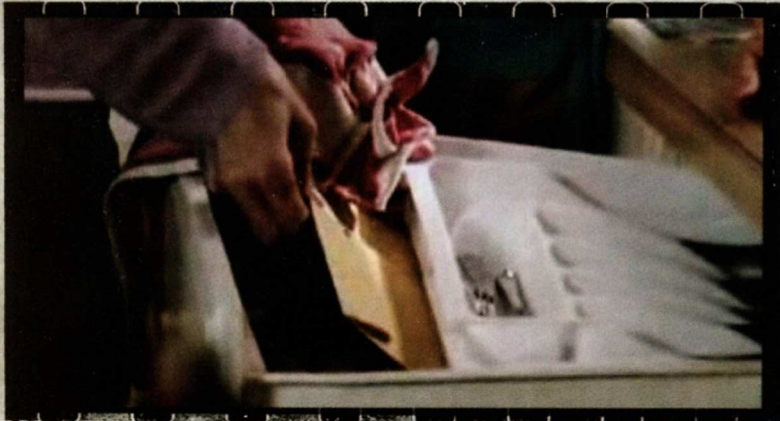
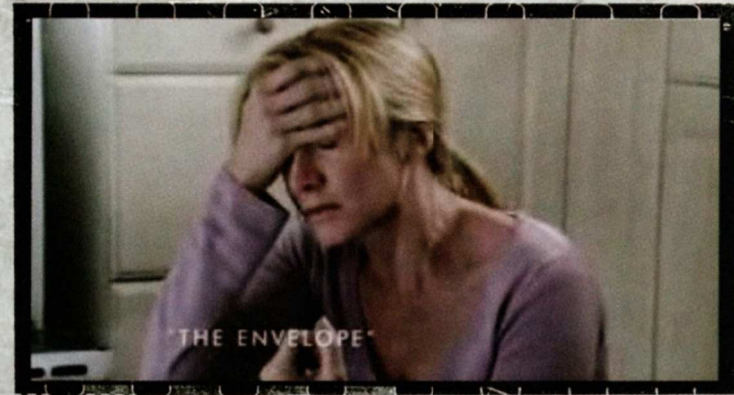
JULIET

What? Who?

Ben.

AMELIA

A beat. Juliet NODS, BUSIES HERSELF by picking up the BROWNIES. Amelia turns off the sink, takes a knee, helps.



AMELIA (CONT'D)
You invite him today?

JULIET
Things've gotten... awkward.

AMELIA
(eyes twinkly knowingly)
Finally told you how he felt, huh?

JULIET
No. He... He didn't say anything.
It's just... complicated, okay?

AMELIA
Complicated doesn't make you cry.

JULIET
I burnt my hand!

AMELIA
That doesn't make you cry, either.

And now, the kind folksiness disappears from Amelia's tone. Levels Juliet with her eyes. Turns off the faucet. SERIOUS.

AMELIA (CONT'D)
What happened, Julie?

And Juliet tries to hold it together for a moment -- TRIES to maintain the illusion that there's nothing wrong --

But she just CAN'T. And now there's FEAR in her eyes as --

JULIET
I think...
(softly)
I think we're in big trouble.

ON AMELIA. As compelled by that as WE ARE.

AMELIA
Are we?

Juliet pulls it together, DEAD SERIOUS --

JULIET
I need... If I show you something,
do you promise not to tell anyone?
Do you swear? Not anyone?

Amelia NODS. Juliet walks the length of the kitchen. OPENS A DRAWER. Lifts out the SILVERWARE TRAY. Gently removes what's hidden under it. THAT LARGE MANILA ENVELOPE. And just as she opens her mouth to explain what's inside -- DING DONG!



WHAT WE HAVE LEARNED...

- At this point, Juliet had become aware of Ben's attraction towards her.
- Juliet saw the contents of the envelope (Ben's x-rays) as something that would bring a world of trouble to life as they knew it – she was right.
- Amelia, the elderly lady who visits Juliet, seems like somebody Juliet confided in.



BY THE FIRE
[Sawyer]

THE LONE GUNMAN

Gritty... daring... courageous... we could only be describing *Lost*'s one-man tour de force, James 'Sawyer' Ford. **JOSH HOLLOWAY** talks exclusively about dispelling demons in season three, diving off an airborne helicopter in the finale, and being ready for season five's thrills...

Words: Tara Bennett

It's amazing what 100 days can do to a man... especially when those days are spent engaging in a life-or-death struggle for survival on an enigmatic, uncharted island in the South Pacific. For grifter James 'Sawyer' Ford, surviving the hellish crash of Oceanic Flight 815 was only remarkable in the fact that it was just another dark twist in his rather tragic life story.

James Ford's sad tale began at the age of eight when he watched his father murder his mother in a jealous rage for her affair with a conman who called

BY THE FIRE

[Sawyer]

himself Sawyer. Orphaned and set adrift in life, James grew up to adopt Sawyer's name and repertoire of cons with the goal of someday facing the man who ruined his life. Along the way, James became exactly what he despised as he learned to con with the best of them, bedding women, stealing money, and ruining countless dreams. After a stint in prison and being deported from Australia, Sawyer had come to the end of the line.

But as every good conman knows, your past will eventually catch up with you and that's exactly what's happened to Sawyer on an island in the middle of nowhere. Landlocked with nowhere left to run, Sawyer has spent his months on the island facing his past and reaching his lowest point in a shocking confrontation with the *real* Sawyer. After murdering the man whom he modeled his life after – incredibly, turning out to be none other than Locke's dad, Anthony Cooper – James Ford was finally reborn and able to start again on the unexpected path of redemption.

It's been a roller-coaster journey for James – and the audience. Once the surly, secretive man that hoarded medicine and only looked out for himself, James has since learned to love with Kate, found friendship with Hurley, and become selfless through his protection of Claire and Aaron. No one would have guessed the island would make James Ford whole again, least of all the actor walking his character through it all. Just as it's been an incredibly surprising and revealing 100 days for James, the same can be said for the last year of developments on *Lost* for Josh Holloway. So just after the completion of season four, Josh talked exclusively to *Lost Magazine* about all those changes and what it all means for James 'Sawyer' Ford in season five...

It's been awhile since we've chatted, so let's go back and talk a little about the end of season three. The last part of that season was really a sea change for your character. When he killed Cooper in the Black Rock, did you see that as the seminal turning point for your character?

Yes, that moment was definitely a turning point. With the death of Cooper, a lot of what Sawyer was died as well. He now must grow and find new motivations. Hopefully, more humane ones.



Were you worried where the writers would go with him after that?

I've been honestly very happy with the way the character has gone and the places I've been able to explore with the character. I trust the writers fully.

After you killed the real Sawyer, you really played James as a changed man. What were your thoughts on how to play that?

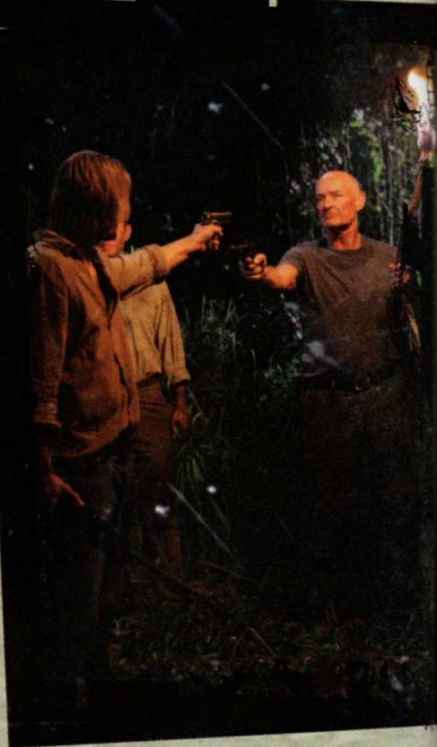
There is peace and closure in that dark act, as well as a loss of power. Anger and hate were what fueled him most of his adult life, so he is a little lost and awkward. James' actions on the beach [in the season three finale] firmly put him on the path of being a better man.

It's interesting that the characters on *Lost* kind of spin their psychological 'wheels' repeating their particular issues, but James is a man on a definite redemptive arc now. How did it feel to have a new path to play?

I've enjoyed the experience of all the different paths of Sawyer. The twist is fun, but you never know where the writers may go.

Once it was revealed that Sawyer is actually named James Ford – as an actor, did you make a choice on how you refer to him in your head?

He is both. Sometimes he is more James, sometimes he is more Sawyer. The character's journey is the struggle to find the balance between the two.



Season four had some great moments with you and Hurley. What's their bond about?

Working with Jorge is always a pleasure. The characters genuinely like each other. Sawyer and Hurley bond through humor and honesty. Hurley calls Sawyer on his crap all the time and Sawyer can appreciate that.

Early in season four, James sides with Locke telling Kate he is "surviving." How did you interpret that?

James is a survivor by nature. He did not side with Locke – he sided with his instinct which was that the people coming to the island were dangerous. He was hoping Kate would come, but would not and could

not force her to do anything that she did not want to do.

This season's storyline split the cast again so it gave you some great scenes with Terry O'Quinn, Emilie de Ravin, and Michael Emerson. Any highlights for you?

I enjoy working with everyone, so I always have fun working with different groups.

Did it ever get frustrating that Sawyer couldn't just kill Ben this season? It seems like he really wanted to!

I don't think he *really* wants to kill Ben. He's sick of being conned and manipulated by Ben. He feels Ben is dangerous and he does not trust Ben, so his instinct tells him that it is in the group's best interest that Ben is gone.

Sawyer really stepped up to take Charlie's place as Claire and Aaron's protector this season. Why do you think he did that?

Claire and Aaron are the most vulnerable in the group, so he does what is natural to him, instinctually.

Did you know when Claire survived the explosion that something wasn't right? Did you think it would turn out the way it did?

I actually did not even think about what the outcome would be of that scene. I learned to stop asking questions a long time ago and just enjoy the ride with the show!

There was a lot of action for you again this season what with getting shot at, helicopter jumps, and then swimming back to the island. Is it still fun?

I love doing action stuff, so it was all fun to shoot. The only thing that still worries me is when I'm swimming in the open ocean with the big fish that can eat you...

There was a big shift between Kate and Sawyer this season. After Kate left the camp it really played out like the end of their affair. How did you feel about that?

Sawyer has always known that he and Kate were a long shot. His step

"THE ONLY THING THAT STILL WORRIES ME IS WHEN I'M SWIMMING IN THE OPEN OCEAN WITH THE BIG FISH THAT CAN EAT YOU..."

towards growth was to give it a go. Her rejection was almost a relief to him. It's bitter-sweet because he's sure he would eventually ruin it anyway, so there is acceptance there.

When did you get a sense the tide had changed and Kate was really going to choose Jack?

When the story says so... and the story said so.

It was pretty heartbreaking – your kiss and whisper to Kate in the

helicopter. How did that closure feel for you and how it will affect James to come?

Sawyer realized that he and Kate probably would not be together. Jumping from the chopper was the closure to their relationship and an ultimate sacrifice for her and for his friends that he has come to care for.

The island freaking moved... and Sawyer is on it! What shocked you the most about the end of this season?

I was excited that one of my early theories was at least *close*! I thought that the island could move – like the Death Star in *Star Wars*, although it is not *exactly* like the Death Star, but it did move! I was pleasantly surprised.

What's got you most excited about season five?

I am excited to still be on the island. I like to still be able to be dirty and sweaty and not have to be in civilization yet. I am also interested to see which directions the character will take now that he thinks everyone he's cared for is dead, as he and Juliet "saw" the ship after it exploded. 🔥



BEYOND
THE ISLAND



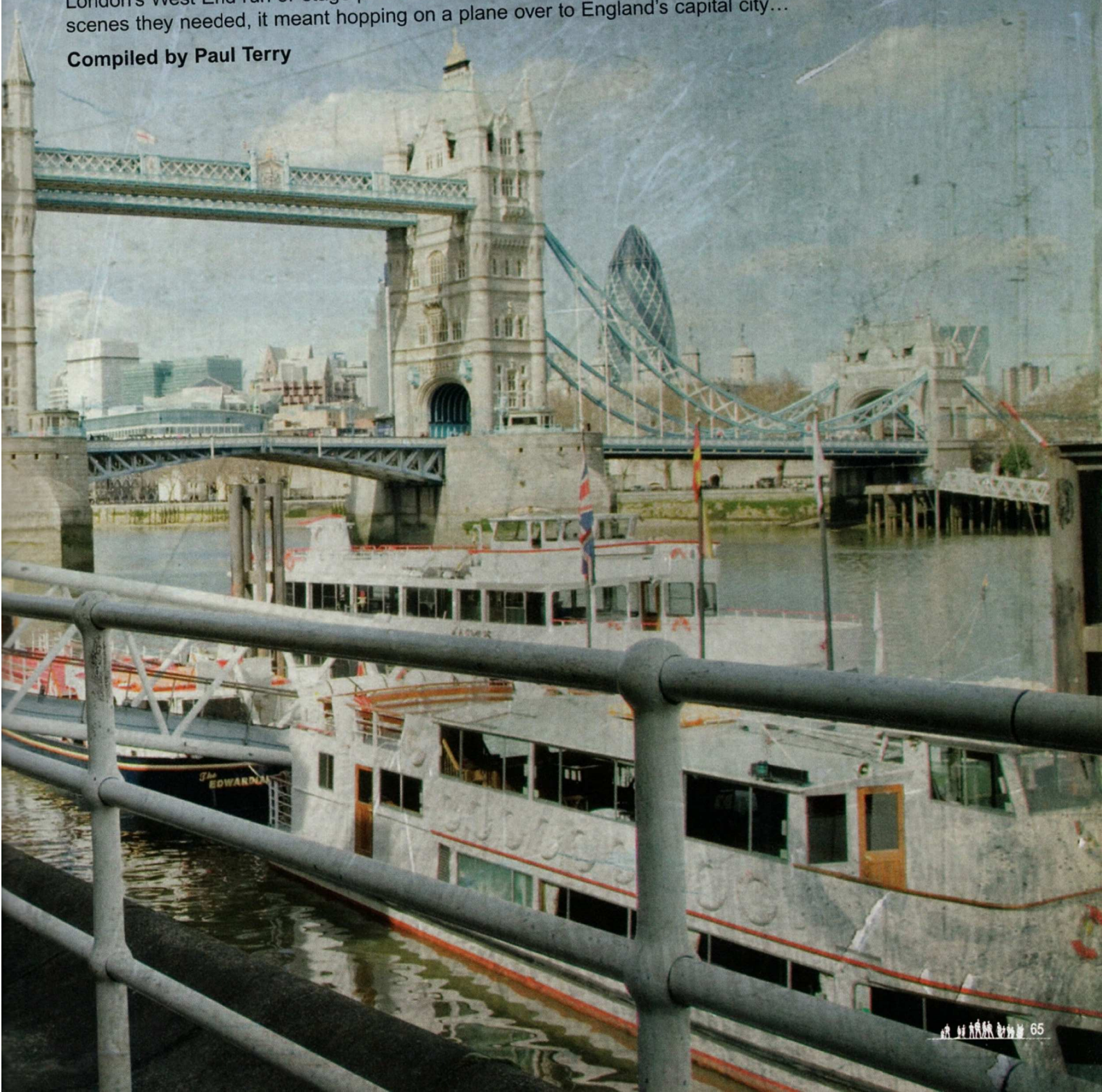
MISSION:



LONDON

During the preparations for filming the season four finale, Team *Lost* realized they had a problem. They needed to shoot key scenes between **SUN & CHARLES WIDMORE**, but acclaimed actor Alan Dale – who plays the enigmatic Widmore – was starring in London's West End run of stage production *Monty Python's Spamalot*. So, to get the scenes they needed, it meant hopping on a plane over to England's capital city...

Compiled by Paul Terry





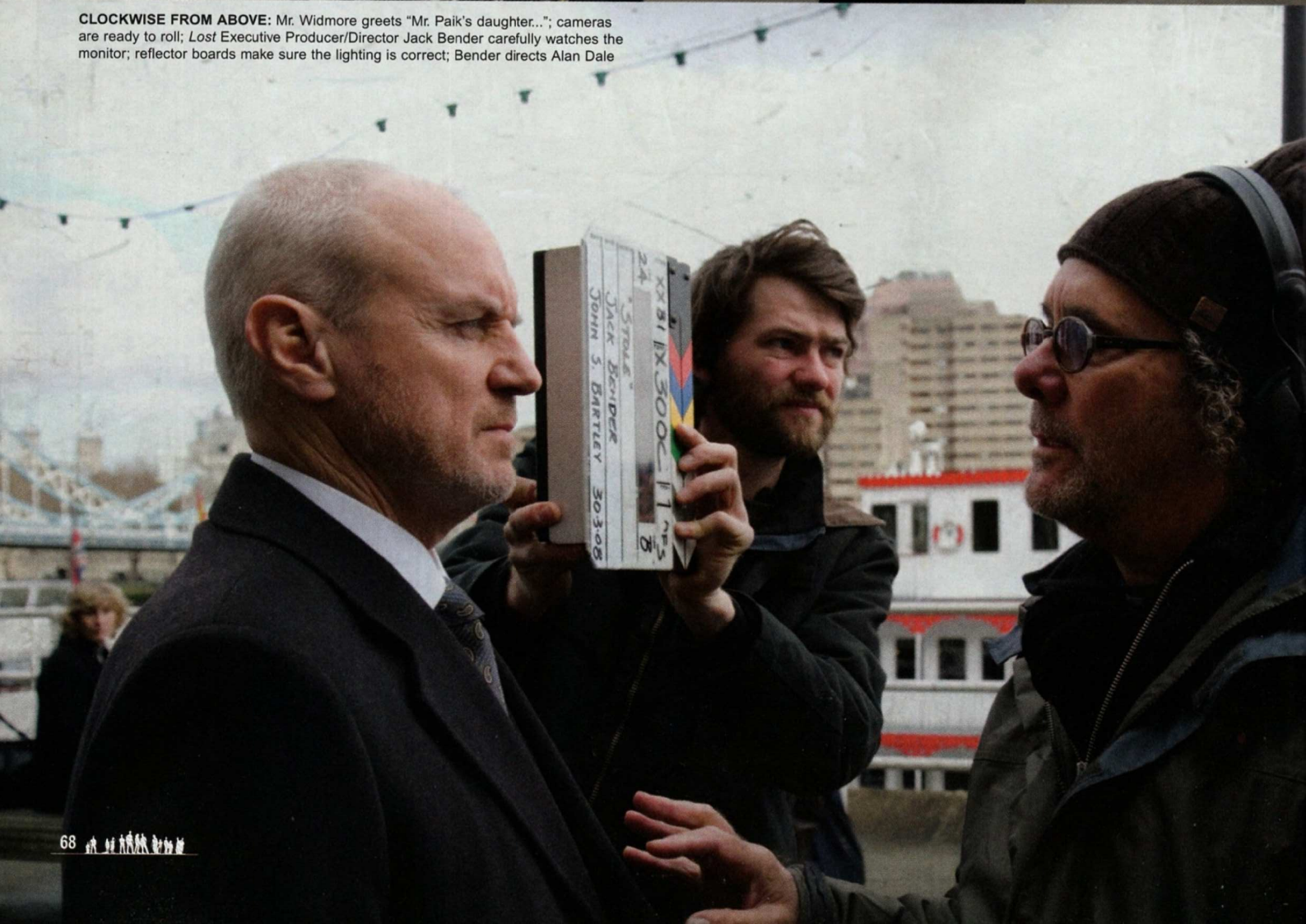
CLOCKWISE FROM ABOVE: The clapperboard that reveals the secret codename for the shoot, *Stole*, to keep everything very hush-hush; Jack Bender directs Yunjin Kim; cast and crew prepare for a take; Yunjin has her make-up applied







CLOCKWISE FROM ABOVE: Mr. Widmore greets "Mr. Paik's daughter..."; cameras are ready to roll; *Lost* Executive Producer/Director Jack Bender carefully watches the monitor; reflector boards make sure the lighting is correct; Bender directs Alan Dale





LAPIDUS
THEY CAME FROM THE FREIGHTER!

To Be Frank

He was scheduled to be the pilot of Flight 815, but that fate became his friend's, Seth Norris. Still, Frank Lapidus quickly became part of the freighter crew, and more importantly, became intertwined with the fates of those who got off the island in season four's dramatic finale. Veteran actor **JEFF FAHEY** talks exclusively about his *Lost* experience...

Words: Tara Bennett



Carlton Cuse said they specifically called you to come in to talk about being on the show and they found out you were in Afghanistan! How did that call from *Lost* go down?

Well, it came in and they'd obviously got hold of my agents and management. They got my cell number and they asked if they could call me. They were wonderful over the phone, so I went to LA to talk to them. They were so kind and generous and very giving that I wanted to do the show. Then when I got [to Hawaii], I had such a wonderful time. Everyone from the crew to the production to the actors and directors, it was just a truly wonderful experience.

How did they pitch the character of Frank Lapidus to you? Was he very specific or more of a sketch?

They described the idea they had for the character, but I think the key invite was that they had discussed the idea that "we would develop the character with you." It's quite a give and take. The phrase they said was "that it's not going to be a suit off the rack; it's going to be tailor made."

You worked together with the creative team to shape Frank's character?

That was the beautiful relationship about this. They would write something and then I would try something and expand



on it a little more. All the directors, Stephen [Williams] and Jack [Bender] and the writers have given me so much freedom to delicately develop. I didn't go wild. We would just move forward in an interesting give-and-take way so I'd first feed off what they sent and then we would massage it and develop it. Then, each episode was how I would play it and they would expand on that. It's been a wonderful process.

I understand you'd never seen *Lost* before, so it must actually have been a truly brand new experience being immersed in the mythology of the show both as an actor and the character when he lands on the island...

It truly was that way. I'm still enjoying that I don't know [what's going on] because I can be part of the audience at the same time and yet be inside of it and know enough that I connect the dots where I have to. In a way, it's doing some of your creative homework for you.

Did you respond well to the nature of the show – which puts the actors in a place of not knowing the arc of their character or what to expect from script to script?

I really loved the idea that I didn't know. I still do. I enjoy not knowing. We live so much of our lives having to know things and here's a situation of a wonderful ride of telling a story. It's their thing – Damon and Carlton's – so they can take it anywhere and I'll roll with it. It's fine with me and if they don't want to tell me – that's cool too.

Since you had a pretty clean slate to work with in crafting Frank, what traits did you want to apply to him so you had at least a little direction in how to play him?

We had an understanding that the intrigue in the process of not knowing is quite a freedom. It's not developed in stone. I wanted [Frank] to be worldly, but have a relaxed, engaging, and adventurous attitude. I just rolled with it. Maybe 25 years ago, I think I would've sat down and really analyzed this character. Today, I give him space and roll with it. It really was like that with each episode, it would be interesting what they

would write. Then I would take it in a certain direction or at least exercise that possibility. It all worked within the boundaries of the show and the creative vision of the directors and writers. It was just an easygoing growth of the character and fitting in with the other people because you are always playing off each other. So a lot of things that developed in the character actually developed just in playing off the other characters.

How was it working with the new cast, like Rebecca Mader and Ken Leung?

They are all very fine actors and good people. We all certainly got along in that respect. I think I had one scene in the beginning with them and then never worked with them again!

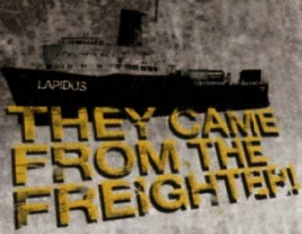
And the original *Lost* cast? You spent a lot of time on screen with them...

Oh, beautiful! I just sort of bounced off everybody. I wanted to support the involvement but still maintain who I was. But I didn't want to come in as a blockbuster and try to change the existing rhythm.

“I think the one changing moment was the moment on the boat where Frank discovers that he's actually working for Charles Widmore...”

DELTA 320





Lost Recognition

JEFF FAHEY discusses what it's like having *Lost* fans call out to him on the street... "I'm just beginning to experience that because when you are on the island you are somewhat isolated... But I feel that [change] every day now. It's wonderful, because they are relating to the character. I love it when someone says, 'Hey Frank! How are ya doing?' It's like they feel they know you. When they walk by they say, 'Hey Frank, where's the helicopter?' It changes like that and it's quite fascinating."

Considering all of your roles in previous films and your international cultural projects, you're quite the world traveler. I assume you'd been to Hawaii before?
Yes, many times.

The show is filmed quite far from your actual home. Did you find this stressful?
No, everybody is so professional. It runs so well that, at this stage of my career, it was a gift. It's paradise. The only difficult thing, if at all, about the whole experience was that we had to break for hiatus. I can only speak for myself, but there wasn't one difficulty otherwise.

Did you reside in Hawaii or fly to and from the island for your other projects?
I was able to get out and go back and forth a few times. When the strike happened,

"I look forward to what they have planned for the next season. The way they left things with Desmond and Frank going off with Penny in the boat adds a whole other element to the arc of the show and I am fascinated by that..."

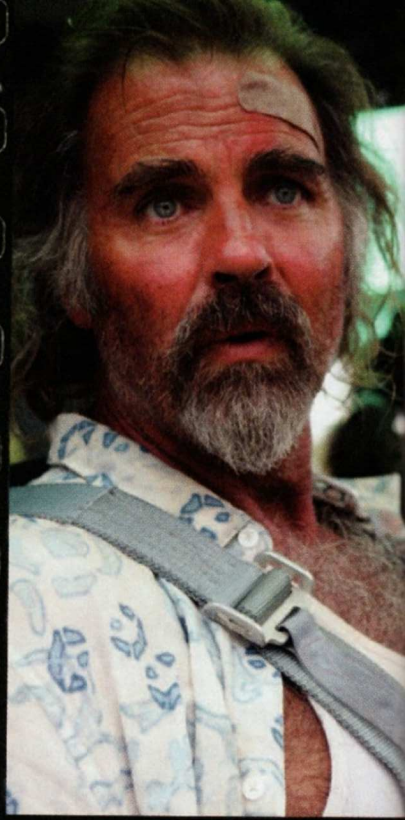
I was able to get a lot of work done. But for the last part of the season, I stayed right on the island because we had so much to do. But I enjoyed that I would go and do whatever I was doing and then go back to the island. It was wonderful to go off to this protected space where it was all about the work. It always felt like going home when I went back.

What surprised you most about Frank Lapidus' situation when you flipped through the scripts?
There's nothing that was a surprise because the whole ride was a surprise. When I see something new, I just know more and throw this angle on him and play it. But I think the one changing moment was the moment on the boat where Frank discovers that he's actually working for Charles Widmore.

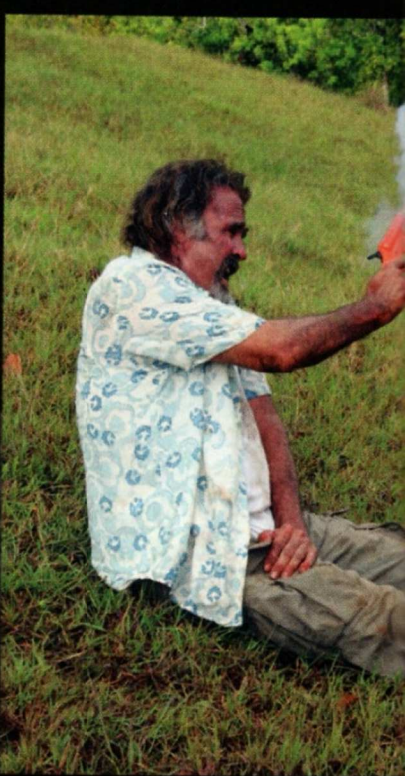
Frank made it off the island with Penny and Desmond and now their existence has to remain a secret... How long do you think that will last?
Well, we'll see, won't we? I would love to come back. [The producers and I] have developed a very comfortable relationship about everything else that I do, so neither one of us will keep each other hanging, as it were. There's certainly flexibility that will support everything they are doing with the show and that gives me freedom to do other things as far as my other work. I do look forward to what they have planned and the

writing for next season. The way they left things with Desmond and Frank going off with Penny in the boat adds a whole other element to the arc of the show and I am fascinated by that. I look forward to seeing what they are going to do with that. No one really knows. I'm sure the guys have an idea, but, by the same token, they will probably watch the finale and feel what the impact was like to determine how the arc of any of the characters will go. It's interesting that we are living inside this wonderful experiment. There's just a comfort and excitement and joy of doing a job where the intrigue and the unknown is a major part of it.

DELTA 3200 PRO



DELTA 3200 PRO



Dear Diary: Zoe Bell

"I was either running through lines with Jeff Fahey, drinking beers with him, or I was surfing..."

"I was there in Hawaii for a week and think I was on set for two days. I was basically staying at the hotel because I wasn't sure what my schedule was. I was either running through lines with Jeff Fahey, drinking beers with him, or I was surfing. I have been surfing for years. I would walk down to the beach, rent a board, surf for a couple of hours. Then I'd paddle out, cruise some more easy waves, come in and have lunch and a beer, and then go back for a couple more hours. I am fairly comfortable with water and boats, so Regina wasn't so much an issue for me, but there were cases of motion sickness and people not feeling so well. It was really hot, and there are only so many places you can go to get out of the sun. We were pretty fortunate it wasn't too choppy and the weather was beautiful."

(Special thanks to Zoe Bell, who was talking with Bryan Cairns.)



BY THE FIRE 
Hurley!

STRENGTH IN NUMBERS

As each season of *Lost* has passed, Hugo 'Hurley' Reyes has become stronger and more focused, culminating in his mystical trek with Ben and Locke to seek out Jacob's cabin. Those cursed numbers haven't left him, but as one of the Oceanic Six who got off the island, actor **JORGE GARCIA** reveals why this fourth year has been such an exciting one for him...

Words: Bryan Cairns

The buzz around this season almost rivals your first year
— that must feel great!

That is what we've been hearing too. The level of excitement has been a lot like season one where we didn't know what was coming next and were really excited to read the next script.

BY THE FIRE Hurley



With expectations so high after the season three cliffhanger, how did that feel for you, kicking things off with the season opener, *The Beginning of the End*?

It was pretty cool knowing I was one of the Oceanic Six and that there were six of us who got off the island. Then it was like, "I know Jack and Kate are off, so how do I get to where they are from where I ended last season?" I think the writers like to set up a lot of end points and then let us figure out the puzzle of how people are going to get where they have to.

First 'Dave' and now Charlie – what did you make of that for Hurley?

For me, it was more about getting to see Dom [Monaghan] one more time since he died on our show. That was more of what I was thinking when I read the scene. Story-wise, it's not the first time someone dead has been seen by someone else, so I just thought it was par for the course for what happens to the people on the island and now, apparently, off the island too.



What is Hurley's mental stability at this point?

Well, Hurley is having trouble dealing with things. As far as I choose to play him, I play him as sane as I can, with a certain freedom for wild, inconsistent behavior. There are certain things I had to accept, like what drove Hurley to feel the best way to solve the food problem was to blow it up with a stick of dynamite. There is something that is a little 'off' that drives him to that level. There are discussions with directors where we don't really have the answer. It is just the truth of how Hurley is and you just do it and commit to it.

With Michael Abaddon visiting him, and then Jack, it almost seems like Hurley is running away or hiding from someone...

Yeah, as far as going back to the institution, it has become a place of safety for him. Hurley feels they can possibly make him stop seeing the visions and it's a more relaxed environment for him.

"I PLAY HURLEY AS SANE AS I CAN, WITH A CERTAIN FREEDOM FOR WILD, INCONSISTENT BEHAVIOR... LIKE WHAT DROVE HURLEY TO SOLVE THE FOOD PROBLEM WAS TO BLOW IT UP WITH DYNAMITE. THERE IS SOMETHING THAT IS A LITTLE 'OFF' THAT DRIVES HIM TO THAT LEVEL..."

That vision Hurley had in the police station couldn't have helped either...

Yeah, I didn't even know they were going to have a guy swimming before the glass breaks. That was a surprise for me!

Back on the island, were you thankful Hurley had the chance to grieve over Charlie's death?

That was one of my biggest anticipations – seeing how Hurley was going to come out of that the moment he finds out what happened. I was really happy how that was dealt with.

Those were pretty emotional scenes...

It was a little tricky, especially because we had to go back for re-shoots. They wanted to shoot a couple more inserts and close-ups because they added a line. We had to go right back to that moment, work up those emotions, and then add those other lines so there was continuity with the scene. That was definitely one of those moments where an actor has to earn his paycheck and deliver the goods.

How did Charlie's death affect Hurley's decision to join Locke's camp?

Hurley put all his faith in the strongest



"HURLEY HAS GRADUALLY GROWN EVERY SEASON. IN SEASON ONE, HE WAS STILL RECOVERING FROM THE CRASH... BUT THEN SECRET STUFF STARTED HAPPENING – THERE WAS THE HATCH – SO HE HAD TO START TAKING ANOTHER LOOK AT WHAT HIS ROLE WAS..."

SILENT MOVIE MAGIC

Actor JORGE GARCIA explains why he loved shooting *Cabin Fever's* 'chocolate bar' scene with the man behind Ben, Michael Emerson...

"We enjoyed shooting that. It wasn't until later that Michael was saying we missed a beat, and that when doing a scene like that on stage, you could do that for 20 minutes. You just pause and have all the moments of laughter. But you can't do that on TV – you have to shorten it to make room for commercials and stuff. I was like, 'Man, we could have done an amazing extended version of that scene and milked it.' Michael comes from a comedy base from what he used to do on stage, so we were talking about what a classic type of routine that would create. They were willing to just let the scene play, which was wonderful, too. When it came to the editing of it, they didn't butt in with extra close-ups; they just let it happen, which made a nice moment for the show and a break from everything else."

relationship he has ever had – which was with Charlie. Charlie's last words had a lot of weight, and that was all he needed to drive him towards doing what he did.

What did you think of Hurley, Ben, and Locke as a team?

That was a blast. I loved getting to do the line where Hurley says, "I think the reason we can all see the cabin is because we are the craziest." I loved that set-up – that this motley crew is trying to find some type of metaphysical place on the island that will solve all the problems. We had a really good time with the three of us working together for days. Having that banter with Michael Emerson, who I haven't had the opportunity to do many scenes with, was great.

How do you think the fans will be reacting to this season's final episodes?

I think they are going to be pleased with the finale. It is really busy with a lot happening. You see what the Oceanic Six had to go through to become the Oceanic Six. It wasn't

an easy voyage for sure. On top of that, we find out the answer to one of the key questions that came up at the end of season three...

Another noticeable transformation is that Hurley has demonstrated more backbone. What do you think is behind that toughening attitude?

I think Hurley has gradually grown every season. In season one, he was still recovering from the crash and discovering what his part in this group was. There was already a strong leader, so he knew his place. But then secret stuff started happening – there was the hatch – so he had to start taking another look at what his role was. A lot of that culminated in this season because he knew he had to go with them to find the cabin, because there is basically a higher calling. From that, he had to step up. I like that it has been heading in this direction. It definitely gives Hurley an opportunity to get the job done when he has to, and I am curious as to where that is going to lead. 🔥

WEBISODE #13

SO IT BEGINS

Finally, here it is: the 13th webisode from the Missing Pieces, and it's the one that the whole world of *Lost* fans went wide-eyed and gah-gah about. This wasn't just about the sighting of Christian Shephard, this was about going right back to where *Lost* began. Enjoy the exclusive script extracts from *So It Begins*, written by **Drew Goddard**...

EXT. JUNGLE - DAY (DAY 1)

POV SHOT -- we're moving through the jungle. The camera's LOW and it's moving FAST.

As we cut through the foliage, we hear the sound of HEAVY BREATHING. And there's something odd about it. it doesn't sound quite... human. It's enough to make us wonder --

Wait. Whose point-of-view IS this?

The camera keeps RACING through the jungle. All the while we hear the BREATHING continue.

As we cut through the jungle, we pass --

A SUITCASE.

Just sitting there on the jungle floor. Behind it -- we see a trail of clothes snaking through the jungle, as though the suitcase tumbled open and spilled its contents all over the place.

Camera lingers momentarily on the suitcase -- hmm, interesting... -- but then continues on its way through the jungle. And as we hurry through the trees --

FWW-WWTT.

We hear a WHISTLE. Crisp and curt -- as though a man was blowing through his fingers. And as it rings out, our camera stops in its tracks, WHIPS TOWARDS the direction of the call.

FWW-WWTT. There it is again. And, as we hear it, we start moving towards the sound.

We race through a dense bank of trees, breaking through the leaves as we come upon --

A MAN'S WHITE TENNIS SHOES.



And again, our POV is close to the ground here, so we don't immediately see who this Man is. We just see HIS SHOES... and the pant legs of his SUIT...

MAN'S VOICE

Here boy.

And, yeah, that voice sure sounds FAMILIAR. As we approach him, we start to break POV... widening out now, circling around the man to reveal...

It's CHRISTIAN SHEPHARD.

Jack's father. Here on the island. Looking just like he did in Episode #103, "White Rabbit."

CHRISTIAN

C'mere boy...

And as he says that he crouches down, and we continue circling, WIDENING to REVEAL he's talking to --

VINCENT.

That's whose POV we were in -- Vincent, our trusty golden retriever. His tongue's hanging out and his tail's wagging as Christian kneels down to scratch him behind the ears --

CHRISTIAN (CONT'D)

I need you to go find my son.

Christian says it very matter-of-fact, as though he's positive Vincent can understand every word he's saying --

CHRISTIAN (CONT'D)

(pointing towards the jungle)

He's over there in that bamboo forest, unconscious...

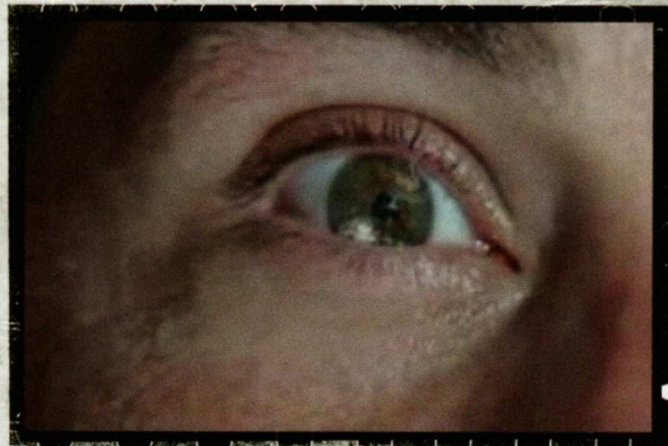
Okay. Now we're getting it...

CHRISTIAN (CONT'D)

And I need you to go wake him up.

Remember the very first scene in the pilot of *Lost*? Well, this is happening right before that.

Vincent seems to understand what Christian's telling him. He looks in the direction Christian's pointing. And as Christian stands up --



CHRISTIAN (CONT'D)

He's got work to do.

Vincent bolts off into the jungle. And as Christian watches him go, we put it all together. Vincent's discovery of Jack was no coincidence. Christian told him to do it.

And as we HOLD ON CHRISTIAN'S FACE and ponder the ramifications of what that could mean --

SMASH TO BLACK.



WHAT WE HAVE LEARNED...

- We are in 'prequel' mode here: this was set before Jack had even opened his eyes at the beginning of *Lost*'s pilot episode.
- How was it that Vincent was able to see Christian?
- It's fair to say, *So It Begins* pretty much turns the whole notion of the *Lost* saga on its head: what "work" exactly is it that Christian is describing that his son Jack has to do...?

THE OTHERS

THE LOST ART OF KEEPING A SECRET

With such an epic, multi-layered story to tell, *Lost* needs a dedicated team to steer it in the right direction. A key member of the good ship *Lost* is Executive Producer **BRYAN BURK**, who talks exclusively to *Lost Magazine* about preserving the show's magic, season four's DVD extras, and the Bad Robot family's other productions...

Words: Bryan Cairns

In what ways did the Oceanic Six idea blow the lid off of the *Lost* mythology and where the series was heading?

Technically, at the end of that season, we knew that was coming. It was now only a matter of time before they explored how they got off the island and their journey. Damon [Lindelof], J.J. [Abrams], and the gang all started talking about what the show was and their plans for it. We always only envisioned it as six seasons. Then, in season three – which was a long season for us – there was a lot of wish fulfillment, hoping, and praying that the network would allow us to end it when we wanted – which fortunately, they are.

We look at season four as being, as proven by the title of the first episode, *The Beginning of the End*, the second half of the series. We are now moving towards the conclusion with, season three being the hump, and season four starting this speedy race towards the finish line.

Minus the gap from the writers' strike, how did airing the *Lost* episodes consecutively work out in the end?

It is the greatest thing in the world. The number one complaint that I've always heard – even from family members who watch the show – is that it's hard for them to keep track of when a new episode is on or there are repeats. It is a formula of television that is changing, and networks are starting to accommodate for that by having more episodes – particularly with cable shows having much more of a serialized week-by-week nature.

The network shows are starting to change and it's really making a difference. People are able to lock on and know that every week there is going to be a new episode. It has really been a blessing for the fans as well as us: we know we are able to tell a story week after week without having to do a complete recap. Three weeks later, you don't cut into the show time. It just feels like a much cleaner way to tell a story.

What do you have cooked up for the season four DVD extras?

There has been a lot! The one I got involved with is with [*Lost* composer] Michael Giacchino. Unlike a movie [on DVD], where it comes out and you say, "Here are all the best bonus features," every year we try and put our best foot forward. When you start a new

season, it's like, "What can we do differently on DVD?" It's always a matter of trying to find new ways to create DVDs with bonuses jammed in.

What did you cover with Michael for that bonus element?

I talked to him about scoring and his process. I have been working with Michael since *Alias*. I consider him as close of a friend as I could have – to the point of having a brother. We have the exact same sensibilities in music, the difference being I can't play one instrument and he can play everything – which is really depressing!



We'll call each other up purely about great scores we've heard recently or composers we love. The joke is, I make up music instruments and terms all the time. I can't really describe thing, so I'll often say, "froogle-horn" or whatever that may be. I make up things because I don't know how to properly articulate them. What is even more entertaining is he understands what I am saying! We have this short-hand that has worked on *Alias* and *Lost* or on the trenches of the *Star Trek* movie right now.

It's fun to have conversations about your favorite music or movie and to be working with someone who can instantly head off, sit down, and come up with amazing themes, music, melodies, emotions, and characters... all in music. It is, without a doubt, my favorite part of the entire process – being on the stage while Michael is recording with his orchestra. That's when it all comes together for me. We are one of the few shows who use a live orchestra. We have a small one compared to movies – we have a 30-piece orchestra. But when we do *Star Trek*, it is more like 100. It's just incredible.

What is the deal with the *Lost* summer games?

The *Lost* summer games is another one I have been less involved with. I'm afraid to open my mouth on anything in

"I THINK OUR SHOW IS A LOT LIKE A MAGIC TRICK WHERE YOU DON'T REALLY WANT TO KNOW WHAT THE TRICK IS BECAUSE THEN IT SUDDENLY ALL GOES AWAY..."

case I tip things off! As usual, Damon, Carlton, and the gang get buried with possibilities of what they can do. Damon and I had dinner the other day and he was talking about all the plans they had in store. It's insane. I am convinced they don't really take a summer break. They take a break from writing the show but then they are like, "What can we do now?"

What has surprised you about how the *Lost* fandom has grown since the early days?

I just had this conversation with someone recently. The amazing thing about television, particularly with a series like *Lost*, is we literally didn't know if the show was going to get picked up, let alone anything else. The fact that four years later – going into our fifth season – people are still watching and still part of the process more than ever, it really feels like we are engaged by the fans. It is so rewarding, and you feel this responsibility for all these people who have come to hear your story. You are now halfway through it, and every episode counts. No detail or effort is too small, because it's all for the fans. Our ratings feel really solid where they are. It is a testament to our fans who come back year after year.

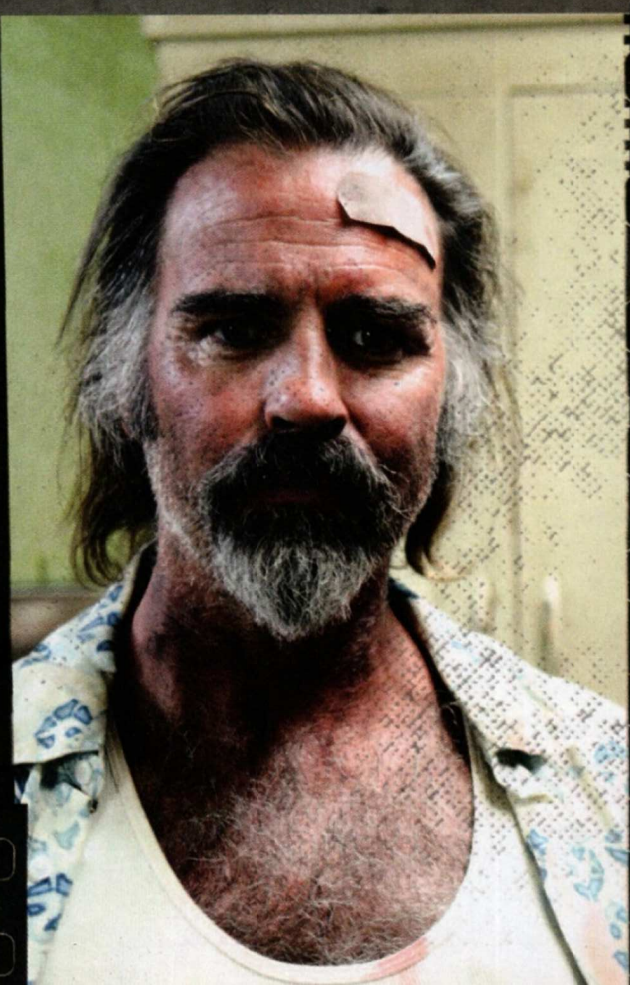
In *Cloverfield*, there was a reference to *Lost* and the Dharma Initiative. Was that a shout-out or something to stir the conspiracy theory pot?

No, it was not to stir the conspiracy pot. It was a homage to all of our friends working on *Lost*. For example, at the beginning, there is a Dharma logo that pops up for a second. We had discussions about all the official departments that had seen this footage at the beginning of *Cloverfield* and you can't possibly have a conversation about an official department without one of them being Dharma. What I found out is how quickly people pick things up. It is literally in one frame. I thought nobody would catch that, but I should have learned my lesson a long time ago. *Lost* fans literally catch everything! But I take that back: believe it or not, there are some things on *Lost* nobody has mentioned. I would say there are about half a dozen things on the show

NEW BLOOD

Executive Producer BRYAN BURK reveals two of *Lost*'s new faces that really struck a chord with him...

"I loved Matthew Abaddon – played by Lance Reddick. He is going to be a regular on *Fringe*. A lot of people start as guest stars and end up being regulars like Ben. I love Jeff Fahey to death. He is someone I have been a fan of since early on in his career. His character was particularly entertaining on *Lost*. God willing we will see Lapidus again."



THE OTHERS

that I haven't read anything about from season one and two. People will find them eventually. Some of my favorite things on the show is the idea we often tip off or plant stuff early on. As you know, some of that doesn't pay off until years later.

Part of *Cloverfield's* marketing relied on a 'less is more' campaign where nothing was revealed in the trailer. Do you feel such an approach serves a series like *Lost* where viewers are always starving for answers?

Using a book analogy, the only difference is you can read a book at your own pace. Part of the television process is that it's a week-to-week endeavor of delivering information, let alone having to wait between seasons.

Truth be told, I think of our show as a lot like a magic trick where you don't really want to know what the trick is because then it suddenly all goes away. And think about how much you are learning. If I told you back in season one what was in the hatch, that it was a guy pressing a button every 108 minutes, you would be like, "What!?" That would be the end of that. It all gradually unfolds.

Here we are, after four years, and all the pieces are starting to come together and you understand why Desmond is there, why he had to do it, and who these people are? All these questions you wanted quick answers for are revealing themselves. If we do our job right, it will be a fulfilling, rich, storytelling experience. "Tell me who is in the coffin!" is not as rewarding as understanding who is in there and what the plan is with the coffin. Our writers are certainly aware of that battle of wanting to tell more, but are trying to find out the best way to tell it so it doesn't just feel like exposition.

How would you compare your upcoming fall series *Fringe* to *Lost*?

It is interesting. It has a mythology like *Lost* and it is serialized in a way you

can jump in and watch episodes and immediately know what is going on. What is exciting is to be able to tell a story with real characters in real situations. There is a real authenticity to all the weird crazy things that are going on.

We have done shows about science fiction, and what is fun about *Fringe* is, a lot of it is bringing science back. There are a lot of crazy things you read about every day that is all science and technological, and all that is finding its way into the show. It's not really like anything else on TV. We are having a lot of fun putting together a real strong creative team with *Lost's* Jeff Pinkner.

Does Greg Grunberg make his trademark cameo in the *Fringe* pilot like he did in *Lost's*?

No, he doesn't have his trademark cameo. Literally, there is not a thing we do where we *don't* go, "Let's get Greg!" But now that he is taking over the world in *Heroes*, trying to work around his schedule is always really hard, but we keep trying. He's the best.

Whether it's with you, Greg and Jeff, or Matt Reeves and Drew Goddard on *Cloverfield*, J.J. tends to keep it all in the family. Are you ever tempted to do the same with the actors' pool?

God, yeah! When we have these conversations, it doesn't matter what we are doing. First of all, don't forget Terry O'Quinn came from *Alias*. What was frustrating is we didn't have anything for Victor Garber, Ron Rifkin, and the rest of the *Alias* cast. Fortunately, they all found work and are doing

great things. Whenever we have something, we immediately go to our old cast members. It doesn't matter what it is, by our very nature, we think, "Who would be great for this?" If we just kept working with our people, we will all be very happy. But it is also about finding great *new* people. For every show, it really genuinely becomes like a family, and you hear the cliché all the time, but it really is because you spend so much time with these people. You watch them throughout their career and watch their children grow up.

Another major project of yours, *Star Trek*, is also being directed by J.J. By now, it's heavily into post-production, so how is it looking?

Genuinely awesome. It feels big and epic and



EVOLUTION

From flashbacks to leaps forward in time, Executive Producer BRYAN BURK recalls the thought processes behind *Lost*'s storytelling devices...

"Even from the beginning, there was always the concept of, 'How do you tell solid stories on an island where new people aren't arriving every week?' That was the birth of the flashback. In the spirit of not having someone wash up on shore all the time, the flashbacks allowed the writers to tell who these people were *before* they landed on the island. They went through all these monumental crossroads in their lives and story-wise, you started catching up on who they were. By having flash-forwards, it allowed us to start telling stories about who these people are going to become, particularly as a result of their time on the island."



the cast couldn't be any better. We are going to be working with all of them forever as well. This year, any fan of *Star Trek* is going to be like, "This is what we've been waiting for." And if you didn't know what *Star Trek* is and are new to that universe, hopefully this will be the entry way people have been looking for into that 40-year-old universe.

Lastly, *Lost* has spawned action figures, video-games, websites, and this very magazine. Have you ever discussed a *Lost* comic book?

We have. The thing is it's hard because they don't all turn out right. The magazine we are certainly happy with, but some things turn out great while others don't – it's hard because they aren't always necessarily in our control. But early on, you try and surround yourself with the best people to do it, put your best foot forward, and do what you can. You just try and find people that have the same kind of crazy passion for the product and make the best thing you can. For the comic book, particularly because there are so many comic book writers on our show themselves, they are busy with *Lost* so they don't have time to do comic books! The idea is, "Who can we do it with that would make it unique, different, and not just another

"BELIEVE IT OR NOT, THERE ARE SOME THINGS ON LOST NOBODY HAS MENTIONED. I WOULD SAY THERE ARE ABOUT HALF A DOZEN THINGS ON THE SHOW FROM SEASON ONE AND TWO THAT I HAVEN'T READ ANYTHING ABOUT. PEOPLE WILL FIND THEM EVENTUALLY..."

spin-off or adaptation?" I know nothing about comic books – so I leave it to my roomful of experts. I assume when they find the right person, artist, and company, they will go for it. Until they are ready, I will stand by the sidelines and wait.

Finally, it must be frustrating when the major plot points spill onto the web...

As Damon has said repeatedly, his mother is the kind of person who will be reading a mystery book and immediately flip to the end to see whodunit. And obviously there are people who like to spoil it for everybody else. I am one of those people who goes out of my way to not only not read spoilers, but often I don't even look at trailers – which is weird because what is better than a trailer? But if



I am really excited, I don't even want to know what the movie is about. That's a great experience.

Here in this magazine, I am going to give an assignment to everyone who watches *Lost*. One of my favorite movies is *High and Low* made in the 1960s. Everybody – go out, rent it, buy it... but don't read anything about

it. I watched it at a screening at one of our museums in LA and halfway through, I realized it was dead silent. It was the weirdest movie experience because people were so riveted by what was going on. I love this movie and that is all you need to know.

I guess my point is, there are people who feel the need to ruin it for others, there are some who like to know the ending, but at least for us, we like to tell a story without anyone knowing *anything*. There is so much effort and time put into doing every episode – let alone the finale – where there is never enough time. Every year, we make a new effort to not be able to have anyone figure out what we are about to do and every year, somewhere, someone new finds a way to spoil our progress. We have two more years to keep trying. 🔥



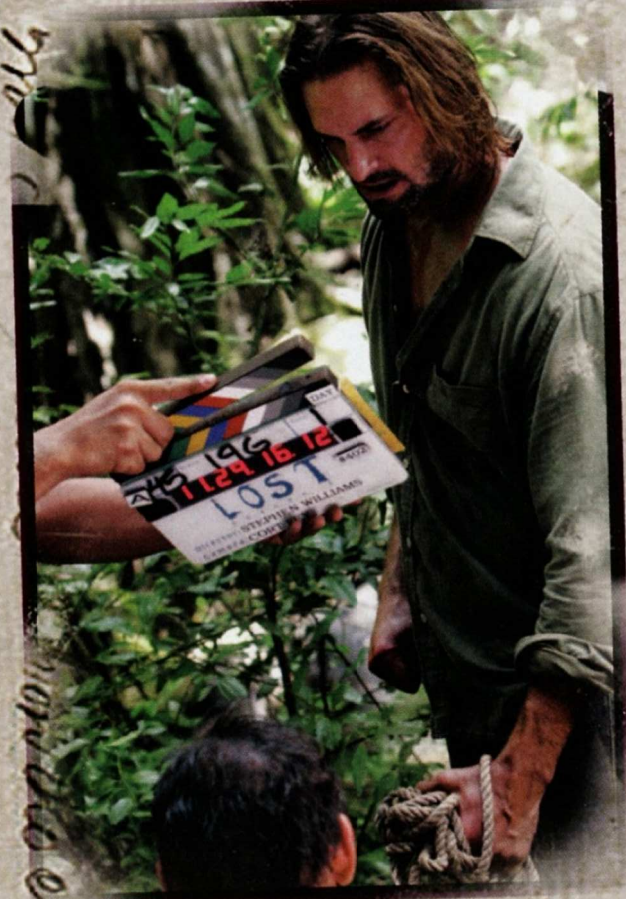
CLASS OF SEASON 4

WHAT BETTER WAY TO ROUND-UP THE EXCITEMENT OF SEASON FOUR THAN WITH A HIGH SCHOOL-STYLE YEARBOOK, COMPLETE WITH SOME OF THE GREATEST BEHIND-THE-SCENE MOMENTS FROM SEASON FOUR, COURTESY OF MARIO PEREZ. GET READY FOR SOME HILARIOUS, HEART-WARMING AND CLOSE ENCOUNTERS...

COMPILED BY PAUL TERRY

BEYOND THE HATCH

TOP SECTION: THE POWER OF HENRY IAN CUSICK'S (DESMOND) POUL; MARSHA THOMASON (NAOMI) HAS EXTRA BLOOD ADDED BY MAKEUP ARTIST STEVE LAPORTE; MATTHEW FOX (JACK) & EVANGELINE LILLY (KATE) TAKE FIVE; JEREMY DAVIES (FARADAY) AND THE CAST AND CREW SHOOT THE ROCKET LANDING, HIS FASCINATION WITH THE GRASS, AND THE TAKING OFF OF THE CHOPPER



ABOVE: MICHAEL EMERSON (BEN) & TERRY O'QUINN (LOCKE) SHARE A JOKE
 ABOVE RIGHT: JOSH HOLLOWAY (SAWYER) PREPARES
 RIGHT: POMO (VINCENT) THE LABRADOR WAGS HIS TAIL

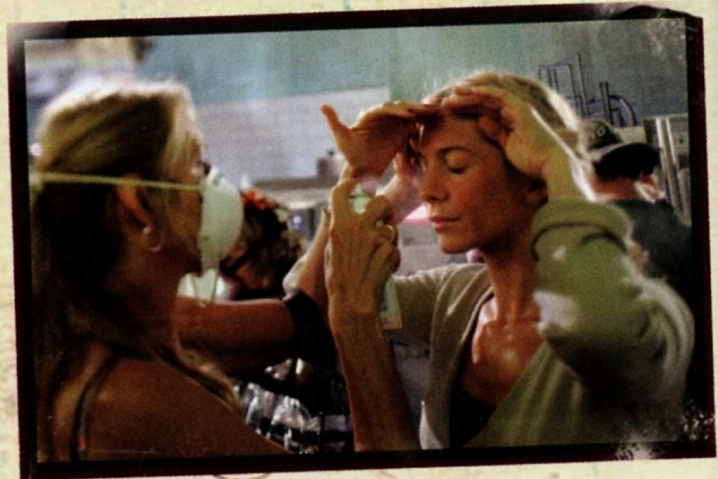
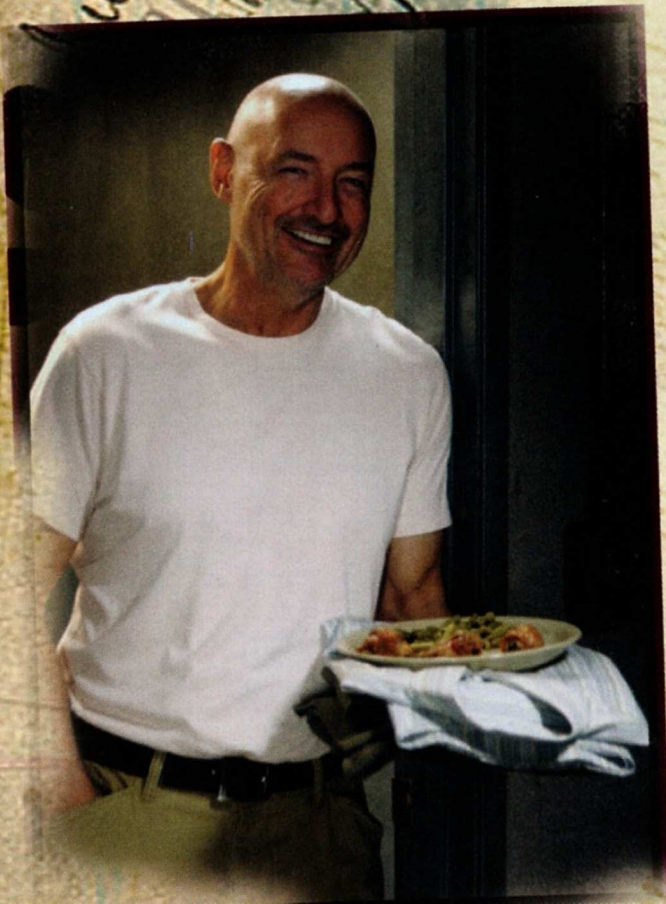
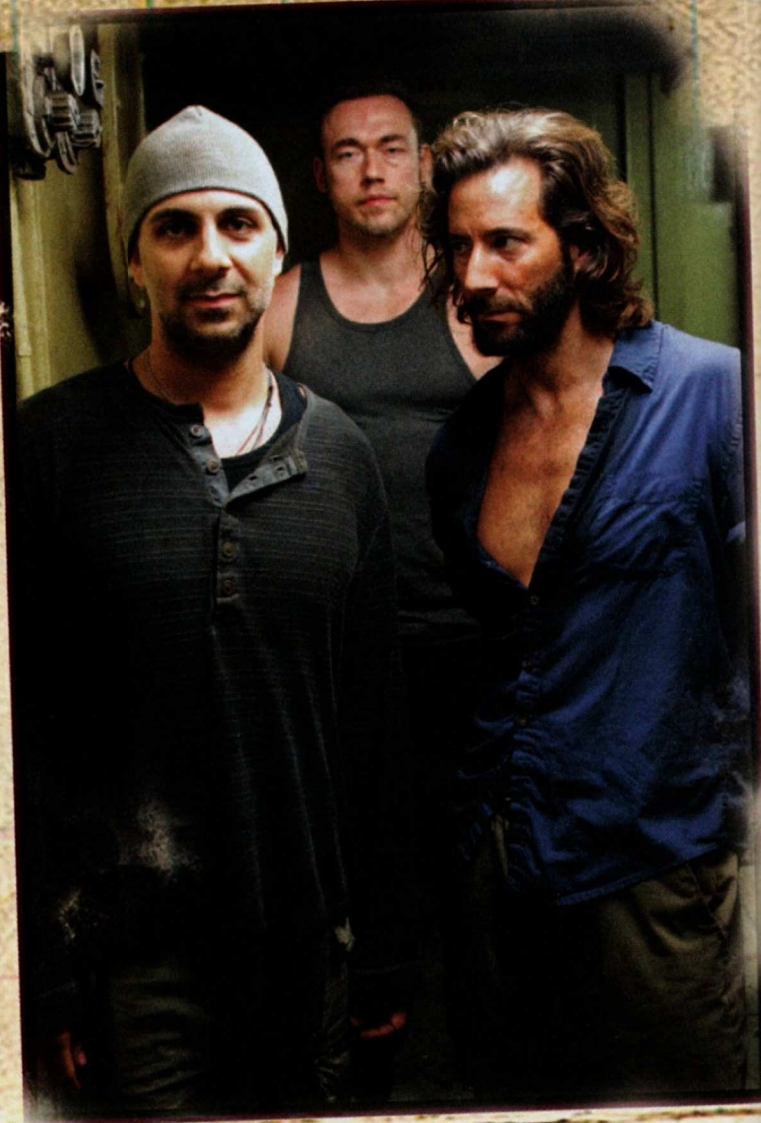




ABOVE: FROM A DRAMATIC SCENE WITH KEN LEUNG (MILES)
ABOVE RIGHT: ...TO CRACKING UP - EVANGELINE LILLY (KATE)
RIGHT: JORGE GARCIA PREPARES FOR AN IMPORTANT HURLEY SCENE

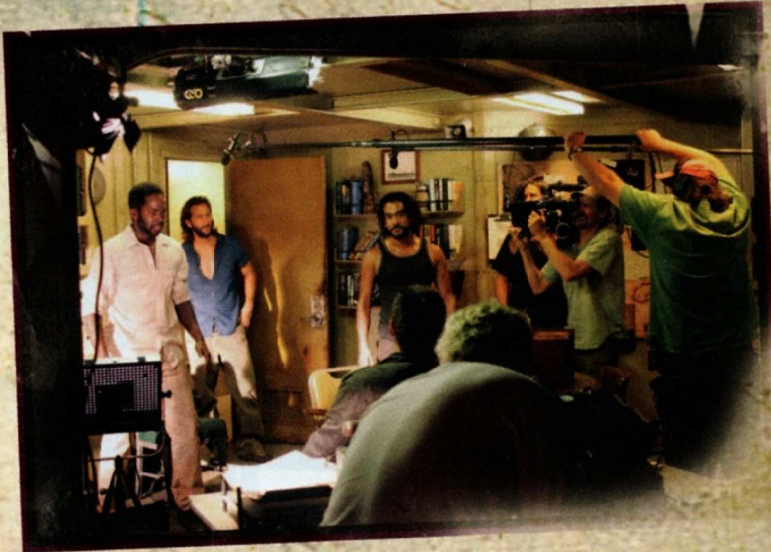
BEYOND THE HATCH

BELOW: ELIZABETH MITCHELL (JULIET) AND ANDREA ROTH (HARPER) SQUARE UP TO ONE ANOTHER FOR THEIR SPOOKY, RAIN-SOAKED SCENE (BELOW); RIGHT: HENRY IAN CUSICK (DESMOND), KEVIN DURAND (KEAMY) AND ANTHONY AZIZI (OMAR) POSE FOR LOST PHOTOGRAPHER MARIO PEREZ



LEFT: LUNCH IS SERVED... BY TERRY O'QUINN (LOCKE)!
ABOVE: ELIZABETH MITCHELL (JULIET) HAS MORE 'SWEAT' APPLIED BEFORE HER BIG FIGHT SEQUENCE INSIDE THE TEMPEST

RIGHT: ZOE BELL (REGINA) WITH HAROLD PERRINEAU (MICHAEL) BEFORE HER STUNT JUMP INTO THE OCEAN
BELOW: THE SET DRESSED AS BEN'S OFFICE
BELOW RIGHT: ELIZABETH MITCHELL (JULIET) AND MICHAEL EMERSON (BEN) REHEARSE FOR THAT INFAMOUS DINNER SCENE



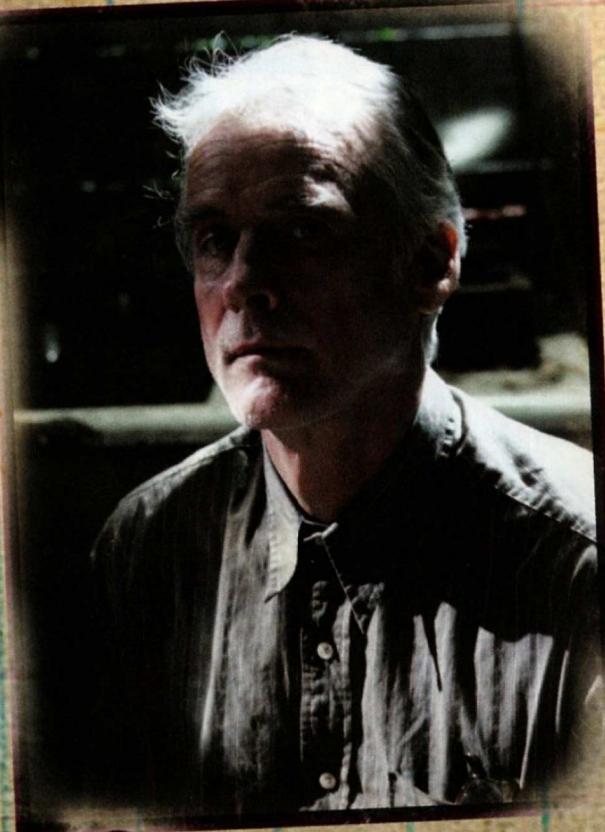
LEFT: HENRY IAN CUSICK (DESMOND) CHILLS OUT
ABOVE: TEAM LOST PREPARE TO FILM THE SCENE WHERE MICHAEL IS BUSTED BY SAYID... BAD MAN!

BEYOND THE HATCH

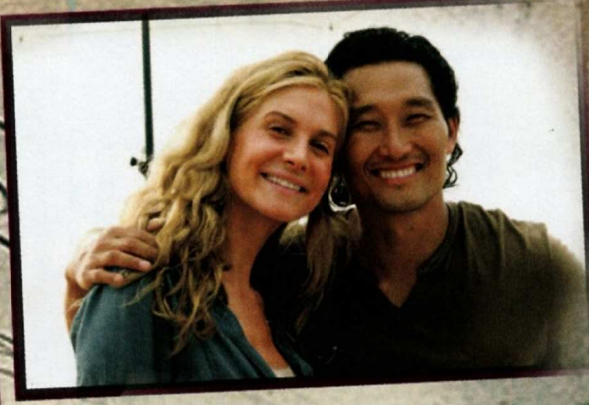
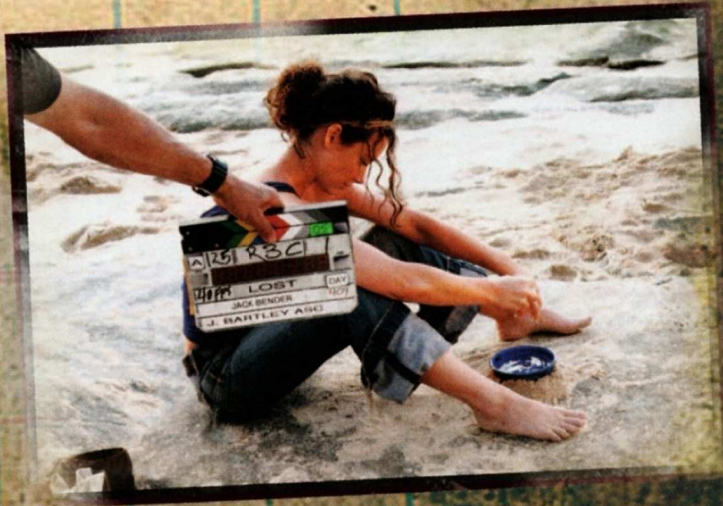


LEFT: KEVIN DURAND (KEAMY) AND TANYA RAYMONDE (ALEX) VERY OUT OF CHARACTER!
ABOVE: JORGE GARCIA (HURLEY) AND EMILIE DE RAVIN (CLAIRE) KEEP ONE OF THE AARON BABY ACTORS AMUSED
RIGHT: MICHAEL EMERSON (BEN) HAS HIS HAIR PREPARED

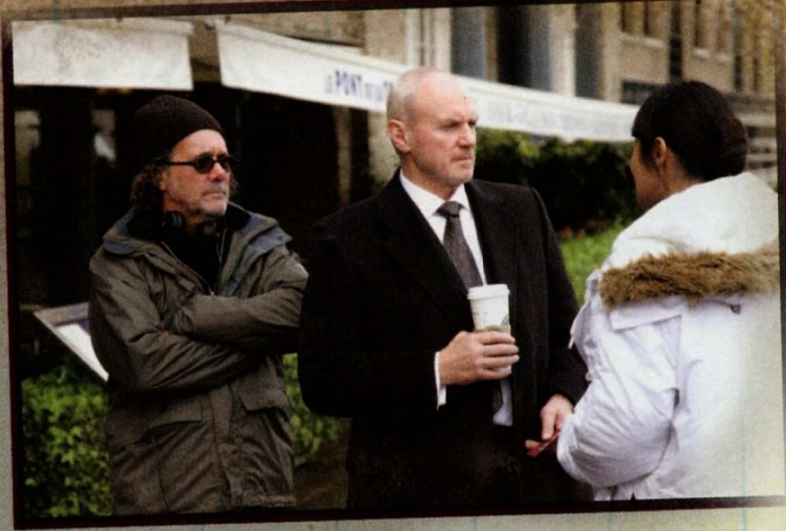
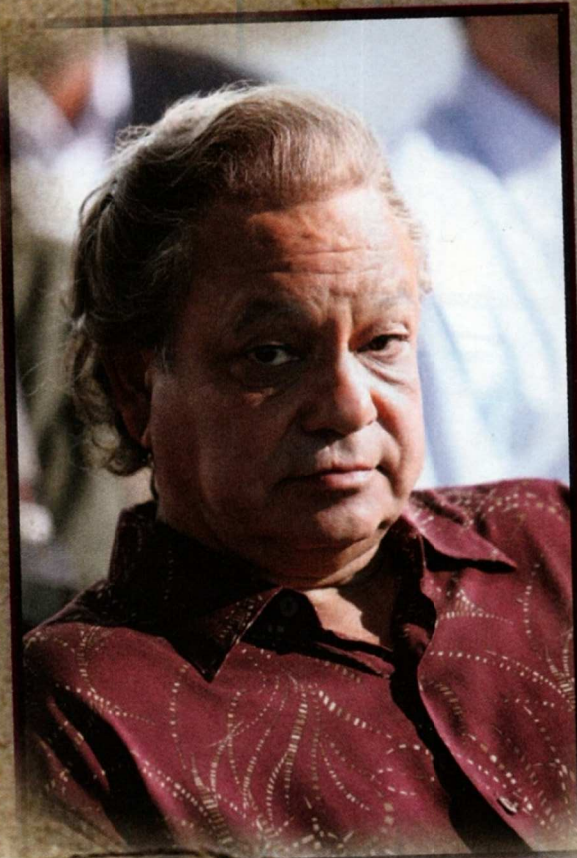




LEFT: JOHN TERRY (CHRISTIAN) GIVES THE CAMERA A KNOWING LOOK...
BELOW: EVANGELINE LILLY (KATE) GETS HERSELF INTO CHARACTER BY THE SHORE



LOWER SECTION, FROM LEFT: BEHIND-THE-SCENES ANTICS AND GOINGS-ONS FROM DIRECTOR STEPHEN WILLIAMS & JEREMY DAVIES (FARADAY) AND JOSH HOLLOWAY (SAWYER); 'LOST'S ANGELS' YUNJIN KIM (SUN), ELIZABETH MITCHELL (JULIET), REBECCA MADER (CHARLOTTE) AND EVANGELINE LILLY (KATE); DANIEL DAE KIM (JIN) BREAKS FROM SHOOTING FOR SOME SMILEY SHOTS WITH CAST AND CREW



ABOVE: JACK BENDER DIRECTS ALAN DALE (CHARLES WIDMORE) AND YUNJIN KIM (SUN)
FAR LEFT: CHEECH MARIN (DAVID REYES) GIVES THE CAMERA A CHEEKY LOOK
LEFT: ANDREA GABRIEL (NOOR "NADIA" ABED JAZEEM) ENJOYING HER RETURN IN THE FINALE



LEFT: MICHAEL EMERSON (BEN) HAS A FINAL SMILE AS HE PREPARES TO SHOOT THE FINALE'S COFFIN SEQUENCE
BELOW: CINEMATOGRAPHER JOHN S. BARTLEY AND DIRECTOR JACK BENDER ENJOYING THEIR SHOOT IN LONDON, ENGLAND





PEARLS OF WISDOM

Lost Co-Creator/Executive Producer **DAMON LINDELOF** heads over to the Pearl station where **eight** fan questions await him...

1. After four seasons, which is the proudest scene or episode (your choice!) you've written so far?

F D Mater

There are so many scenes from the show I love (most of which I haven't written personally), but if I had to pick one, it'd be the one in *Exodus Part One* (from season one) where Sawyer realizes he met Jack's dad in the bar before he dies... and then Jack gives Sawyer



a gun. Guns symbolize love on *Lost*. We use them more than hugs.

2. Any interesting summer hiatus plans? What's highest on your 'book-reading' list, Damon?

Katey Dean

Well, Katey, I plan on spending a LOT of time with my wife and baby son, so most of the books that I'll be reading will involve bunnies, "sleepy time," and, hopefully, *Star Wars* pop-up books.

3. Can you give us a sneaky heads-up on any of the season four DVD bonus features?

Rich B

Three words. Eye. Patch. Moustache.

4. Alan Dale is currently in *Spamalot* over here in London: are you going to come over and watch him in it this summer?

Iain Paige

Most people don't know this, Iain, but we shot two scenes in London because of *Spamalot*. Both the Widmore/Ben "You changed the rules" scene and the Widmore/Sun "We have common interests" scene were shot in your lovely city. I would take up your invitation, but, as a huge Python fan, I fear that seeing Mr. Dale play 'silly' with polished spectacularity might impair my ability in the future to make Widmore as ruthlessly serious as I know he must be.

5. With Carlton's banjo-playing, I think you should bring *Guitar Hero* into the offices and have an axe face-off! Thoughts?

Sarah Walker

Sarah, I'm gonna let you in on a secret. I am a master of not *Guitar Hero*, but *Rock Band*. My avatar is a bald (like me) muscular (not

like me) guitarist named Zanther Condor. The band I currently am with is called The Phatulence. Yeah. You read that right. When Carlton is ready to join (with his banjo or not), we will welcome him with open ROCK!!!!

6. I miss Charlie, but understand why his story led to his death. Any plans to show any more Drive Shaft flashbacks, or maybe we might get to hear them playing on the radio or something? That would be cool.

Diane McCormick

Consider your request noted, Diane. Perhaps it's time to hear some cuts off of Drive Shaft's less-lauded but horribly misunderstood second album, *Oil Change*.

7. What cool DVDs have you watched lately, Damon? Any recommendations?

Daniel Copper-Day

First, Daniel Copper-Day, we must address your name, which is staggeringly awesome. It's like Daniel Day Lewis, but instead of Lewis, you have Copper, which is much tougher-sounding than Lewis by, like, a billion. Secondly, if you're not watching *Dexter*, you must start. It is by far the coolest TV show on DVD (in other words, watch 'em one after the other) that I'm currently grooving on.

8. What scene in the season has provoked the biggest emotional reaction from your mom (I loved her on the podcast!)?

Jayne Benson

Jayne, I am scared to ask my mom this for fear she will once again talk about how much she wants to "get down" with a "shirtless Sawyer." I'm still traumatized from the podcast, so give me some time and I'll get back to you in 10 years or so.

Got a question you want to ask Damon Lindelof?

No problem. We'll be taking him down into this hatch for another interrogation next issue.

Email the Pearl at: voices@titanemail.com



Black Box

Oceanic 815 Flight Recorder

WE'RE GONNA HAVE TO BRING HIM, TOO...

INT. MORGUE - NIGHT - FLASH FORWARD (2006)

A BACK ROOM where funeral attendants do all the things to bodies we'd rather not know about.

The only light comes from the MOON through the window as Jack slowly approaches what he undoubtedly came to see --

THE COFFIN.

And now, he walks up to it. Not with the same emotionality that he did when we last saw him here... but with a DRIVE. A curiosity. Because this time...

He needs to LOOK AT THE PERSON INSIDE.

Our breaths catch in our chests as Jack puts his hands on the lid... and LIFTS. But as we are BEHIND the coffin...

That lid prevents us from seeing WHO'S INSIDE.

Jack, however, DOES see the occupant. And doing so creates an instantaneous and VISCERAL reaction.

SORROW. ANGER. CONFUSION. And everything in between. And in this intimate moment of raw and PRIVATE emotion --

VOICE (O.S.)

Hello, Jack.

JESUSCHRIST!!!

Jack SPINS -- TURNS TOWARDS THE DOOR TO SEE --

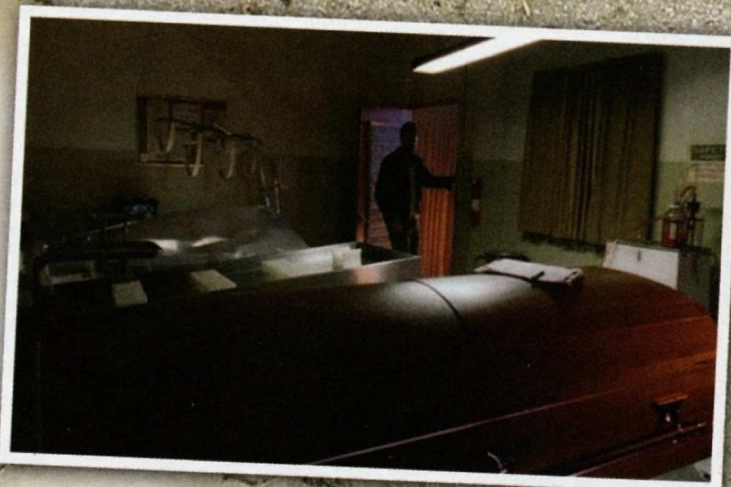
BENJAMIN LINUS.
ON JACK. A beat. THEIR EYES MEET. And Jack's eyes narrow.
ANOTHER beat.

BEN

Sorry. Didn't mean to scare you.

Then almost in disgust, Jack turns away from Ben.
Looks back at the person in the coffin.

As regular readers of *Lost Magazine* will know, our Black Box Recorder contains exclusive script extracts from every *Lost* episode, revealing how they were written prior to shooting. This is the 2008 Yearbook, so there is only one way that we can end this issue: get ready for your jaws to drop all over again as we flashback to the finale's final flash-forward...



BEN (CONT'D)
(gesturing to the coffin)
Did he tell you I was off the island?

Jack stares back at him. Yeah. Obviously.

JACK
He did.

And as Ben continues to refer to the mysterious occupant, it is not without some genuine SADNESS --

BEN
When did you talk to him?

JACK
About a month ago.

BEN
And Kate?

Just the mention of her name HURTS. Quietly --

JACK
Yeah. He came to see her, too.

Ben takes a step inside now. CLOSER. Still very EVEN. Cautious. Like a zookeeper approaching a LION.

BEN
And what did he say to you?

ON JACK. And CHRIST -- they're obviously referring to something we haven't SEEN -- but whatever it was, we get the very clear sense that it might just've been the thing that started Jack on this downward SPIRAL. And just having to recount it makes him NUMB --

BODY RELEASE FORM
Jeremy Bentham
Deceased

I certify that, pursuant to Section 7100, Health & Safety Code, State of California, it is my legal right to select any funeral director or disposition service. Therefore, upon completion of your investigation of the death of said decedent, please release the body of the above decedent to the custody of:

Address: _____
City: _____
State: _____
Zip: _____

Signature: _____
Title: _____

I certify that, pursuant to Section 7100, Health & Safety Code, State of California, it is my legal right to select any funeral director or disposition service. Therefore, upon completion of your investigation of the death of said decedent, please release the body of the above decedent to the custody of:

Address: _____
City: _____
State: _____
Zip: _____

Signature: _____
Title: _____

PROPERTY RELEASE

JACK
He told me that after I left...
(beat; pained)
That bad things happened. He told
me it was my fault for leaving.

ON JACK. Softly. Because these words are a CURSE to him --

JACK (CONT'D)
He said I had to come back.

Ben takes another step inside, SOMBER --

BEN
Yes. I heard that you're flying
on passenger planes. Hoping the
island will call you back. Hoping
you'll crash without even worrying
about the innocent people on board
with you.

(then)
Dark, Jack. Very dark.

okay. Enough. Jack turns to him, ANGRY NOW --

JACK
Why are you here?



BEN
I'm here to tell you that the
island won't let you come alone.
(beat)
All of you have to go back.
JESUS. ON JACK. WHAT?!? He shakes his hand, SPINNING --

JACK
Are you -- ? Sayid... I don't even
know where he is. Hurley's insane.
Sun blames me for --
(stops himself; then
overwhelmed)
And Kate... she...
(this hurts)
She won't even talk to me anymore.

Ben absorbs all that. And then, not without SYMPATHY --

BEN
Perhaps I can help you with that.

Jack shakes his head. Can't believe he's LISTENING
to him. Of all people, HIM. But Ben steps closer.

BEN (CONT'D)
This is the way it has to be, Jack.
The only way. You have to do it
together. All of you.

ON JACK. PUSHING IN ON HIM. And then. Quietly.

JACK
How?

BEN
I have a few ideas.



ON JACK. Knowing this as close to a FAUSTIAN bargain
as he'll ever come. But he's fallen so LOW already... what's
another few RUNGS? And so, after a beat --

Jack begins to walk towards Ben...
But before he gets very far, Ben holds up his hand --

BEN (CONT'D)
Jack. I said all of you.



And now the OMINOUS CHORDS OF GIACCHINO signal what
we're already sensing is gonna happen as Ben NODS
towards the OPEN COFFIN --

BEN (CONT'D)
We're gonna have to bring him, too.

And as Jack's eyes WIDEN IN SURPRISE... wondering what the
living Ben could possibly mean by THAT, we finally get
what we've been waiting an entire SEASON FOR --

The camera LEAVES Jack's startled face in one fluid motion,
dropping AROUND him and over his back, concealing the
occupant of the coffin until the last second as the
GIACCHINO POUNDS AND POUNDS AND POUNDS until we stop...

ON THE FACE OF JOHN LOCKE.

And that, ladies and gentlemen, is SEASON FOUR.

SMASH TO BLACK.

